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THE
PROGRESSIVE MUSIC SERIES

FOR BASAL USE

IN PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

BY

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BOOK FOUR

(Enlarged Edition)

SILVER, BURDETT AND COMPANY

BOSTON NEW YORK CHICAGO

THE
PROGRESSIVE MUSIC SERIES

BOOK ONE, 160 pages, for second and third grades
BOOK TWO, 192 pages, for fourth and fifth grades
BOOK THREE, 224 pages, for sixth and seventh grades
BOOK FOUR, 240 pages, for eighth grade
PRIMARY SONG BOOK FOR SIGHT READING

TEACHER'S MANUALS

VOLUME I, for first, second, and third grades, with accompaniments for Book One and Primary Song Book, additional Rote Songs, Folk Dances and Singing Games
VOLUME II, for fourth and fifth grades, with accompaniments for Book Two
VOLUME III, for sixth and seventh grades, with accompaniments for Book Three

INDEXED

BOOK FOUR

TABLE OF CONTENTS

PART ONE: CLASSIFIED SONGS AND CHORUSES

CHAPTER I: Art Songs for High, Medium, and Low Voices 7
Songs for Soprano 7
Songs for Mezzo Soprano 15
Songs for Alto 21

CHAPTER II: Duets and Trios for Unchanged Voices 26
Duets for Soprano and Alto 26
Trios for Two Sopranos and Alto 34

CHAPTER III: The Bass Part 43
Unison Songs on Two Staves 43
Songs for Bass 47

CHAPTER IV: Three-Part Songs for Soprano, Alto, and Bass 55

CHAPTER V: The Tenor Part 65
Songs for Alto-Tenor 65
Four-Part Song, Duplicate Tenor and Alto 71

CHAPTER VI: Four-Part Songs on Two Staves 72

CHAPTER VII: Four-Part Songs on Four Staves 87

CHAPTER VIII: Part Songs for Boys' Voices 96
Three-Part Songs 96
Four-Part Songs 101

PART TWO: MISCELLANEOUS SONGS AND CHORUSES 103

PART THREE: PATRIOTIC AND DEVOTIONAL SONGS 185

PART FOUR: ADDITIONAL PART SONGS 221

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PREFACE

THE PROGRESSIVE MUSIC SERIES is the expression of a significant idea — the production of a series of music textbooks which, in pedagogy and in material, shall fulfill the highest ideals of educators and musicians.

The pedagogy of the series, based on years of classroom experience, is in thorough accord with the conclusions of leading authorities on child study and educational psychology. The material, chosen solely on the basis of musical worth, represents a wide range of selection, including folk songs of all countries, classic compositions of all times, and songs written for the series by many of the foremost composers of the day.

The Progressive Music Series recognizes three well-defined periods of development during the child's school life — the *Sensory*, the *Associative*, and the *Adolescent Periods*. Books One, Two, and Three, with the accompanying volumes for teachers, cover the work of the *Sensory* and the *Associative Periods*, extending from the first grade into the seventh grade. Book Four is designed for pupils in the *Adolescent Period*.

413718

The time of transition to adolescence, characterized by the changing voices of the boys, varies in different communities. In many places this change is sufficiently marked to demand consideration in the latter half of the seventh grade, occasionally in the first half of the seventh grade, and often it is not noticeable until the eighth grade. Therefore Book Four is so planned that it may be introduced at the beginning or in the middle of grade seven, or the introduction may be postponed until the beginning of grade eight. Book Three, also, has been planned to meet these variable conditions.

The three principal problems involved in the musical development of students in the *Adolescent Period* are: first, the selection of music which expresses the emotions characteristic of this period; second, the cultivation of a discriminating appreciation of the elements which constitute good music; and third, the adaptation of the song material to the unsettled voices of the young singers.

The *Adolescent Period* is a time of rapid physical growth, with a corresponding mental and physical lassitude. The period marks the maturing of the child into young manhood or womanhood and is accompanied by changes in the mental life as radical as those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral, and religious convictions are prominent characteristics. In these years the molding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance. In the *Adolescent Period* it is not wise to insist upon too exact details, involving much repetition. Encouragement rather than criticism is needed; inspired leadership rather than critical authority. The music selected should make a strong appeal to the emotional side of the adolescent pupil, and should hold the interest through sheer beauty of melody and

appealing harmony. The texts of the songs are also of vital importance; they should not only be of the highest literary value, but they should express the deep, fundamental emotions of humanity. Much singing, with constant play on the feelings, is the keynote of success. In Book Four all the songs are of a type to appeal to the adolescent pupil and to provide a medium for the expression of his unfolding emotions.

In the development of musical appreciation, a study of some of the larger instrumental works will prove both interesting and profitable. The inclusion of a number of themes from compositions by the classic composers suggests a plan whereby the student may be trained to follow the form-structure and the thematic development of these works. By listening, with the theme before him, to a composition from which one of these selections is taken, the student will readily learn to note the recurrence of the theme even when it appears in varied garb. The teacher can extend this type of work by writing upon the blackboard similar excerpts from other available instrumental works. Those in the book are not intended to be exhaustive but merely suggest the manner in which the themes may be shown. Many of these great compositions may be studied by means of the graphophone and the piano player, which have an important mission to perform in the development of musical taste. Time may also profitably be devoted to the study of the great composers as the equals of other men of achievement. An interest in their work is enhanced by such study and the pupil's viewpoint of life and of history is broadened.

The plan by which the voices of the adolescent students are conserved and the method through which the pupils acquire the ability to sing in four parts are given in the Outline of the work of Book Four. As previously indicated, no outline of music study for adolescent pupils can be the same for all localities on account of the varying conditions of the boys' voices. Ample material, however, to meet all requirements will be found in this book. The arrangement of the chapters conforms to the needs of the majority of places, but where unusual conditions occur the Supervisor must meet them by rearranging the outline.

ACKNOWLEDGMENTS

The courtesy of the following authors and publishers in allowing the use of copyrighted poems which they control is hereby acknowledged:

Alice V. L. Carrick for "True Happiness;" Florence Earle Coates for "Lullaby;" Clinton Scollard for "The Holly," also for "Thrush Song" from "A Boy's Book of Rhymes;" Dora Read Goodale and *Harper's Young People* for "October;" Duffield and Company for "A Cavalry Catch" from "Songs and Poems" by Fiona Macleod; Mitchell Kennerley for "Fulfilled" from "Later Poems" by John Banister Tabb, and Mitchell Kennerley and the author for "The Aspen Tree" from "The Earth Cry and Other Poems" by Theodosia Garrison; D. Appleton & Company for "To the Fringed Gentian" by William Cullen Bryant; Rand, McNally & Company and the author for "Yo Ho! Yo Ho!" by Wilhelmina Seegmiller; Dana, Estes & Company and Laura E. Richards for "Desert Song;" Houghton, Mifflin Company and Edith M. Thomas for "Far in the Woods in May" from "In Sunshine Land;" "Snow Song" by Frank Dempster Sherman is also used by permission of and by special arrangement with Houghton, Mifflin Company, authorized publishers of his works. Also to Houghton, Mifflin Company for "Spring Has Come," by Oliver Wendell Holmes.

Thanks are also due for permission to use the words and music of the following songs:

"Song of Rest" by Johann Sebastian Bach, published by G. Schirmer, Inc.; "Russian Harvest Hymn" from "Characteristic Songs and Dances of All Nations," published by Bayley & Ferguson; "Since First I Saw Your Face" from "Songs of the British Islands," published by J. Curwen & Sons, Ltd.

OUTLINE OF THE WORK OF BOOK FOUR

Book Four is in four parts. Part One offers a systematic plan for the development of four-part singing, carefully recognizing the vocal limitations of adolescent pupils. Special attention is given to the treatment of bass and tenor (alto-tenor) voices. Part Two consists of miscellaneous songs and choruses. These may be used for recreational or general singing, or as additional material for working out the problems of Part One. Part Three presents a number of standard hymns and national and patriotic songs for assembly singing and special occasions. Part Four has been added to provide in this edition a larger selection of simple part songs for hearty, spontaneous singing. The young basses especially should have ample opportunity to carry with the soprano and alto parts the newly attempted bass in choruses simple enough to make this exercise joyful and free.

The plan of work of Part One is shown by the chapter headings. (See Table of Contents, page 2.)

Chapters I and II consist of solos, duets, and trios for unchanged voices and involve no new technical problems.

Chapter III introduces the bass part. The diagram on page 43 shows the relationship between the bass and treble staves. Following this are several songs, printed on two staves, to be sung in unison, the unchanged voices singing from the treble staff, and the bass voices from the bass staff. The remainder of the chapter includes songs for bass voices. Where there are only a few bass singers, the unchanged voices sometimes may be allowed to sing with the basses, though, of course, an octave higher.

Chapter IV comprises a number of three-part songs for soprano, alto, and bass, giving the newly-developed bass voices their first practice in part singing.

Chapter V introduces the tenor part. The first song is written on two staves and shows that the lower tones of the alto voices are exactly the same in pitch as the upper tones of the tenor part. Additional songs for tenor voices are included, and there is also a four-part song in which the tenor is duplicated by a low part for the altos. As very few real tenor voices will be found in the upper grammar grades, most of the music written for the tenor must be sung by alto-tenor voices, i.e., boys whose voices are in the changing process. The music provided for the tenor part is therefore limited in compass.

Chapter VI provides a number of four-part songs on two staves, the sopranos and altos singing from the treble staff, the alto-tenors and basses from the bass staff. In addition, the hymns and national songs of Part Three may be used for supplementary work, as they provide most excellent drill in four-part singing. Indeed the study of well-written four-part hymns is one of the best exercises that can be given to youthful students of part singing.

Chapter VII illustrates another method of writing for tenor voices; the tenor part is written with the G clef, but the voices sing an octave lower than the written notes. Much of the choral music of the day is printed in this form.

Chapter VIII offers songs for boys' voices. It includes songs in three parts — tenor, baritone, and bass — and songs in four parts — first and second tenor and first and second bass. In these songs the alto-tenor voices should sing the upper part, the heaviest voices should sing the lowest part, and the inner parts should be assigned to voices of medium range.

A few general suggestions may be helpful in planning the work of the seventh and eighth grades.

First: The appearance of bass voices indicates that the study of the bass part should be begun. If the class includes bass voices when Book Four is introduced, the study of Chapter III need not be delayed until Chapters I and II are finished but may be pursued by the basses while the unchanged voices are studying the preceding chapters.

Second: When some of the boys who have been singing alto find difficulty in carrying the upper tones of that part, it usually indicates that they should be classed as alto-tenors. This is the signal for the study of Chapter V, followed by Chapter VI. In the rare instances where no bass voices have yet appeared, this procedure should still be followed by the alto-tenors. In most places an instrument can supply the bass part, and in the meantime the alto-tenors are learning to carry a real tenor part.

Third: The singing of unison songs by each voice-part develops the youthful voices and stimulates the interest of the student. Because of the unifying of the tone-body of the part, it is one of the best preparations for part singing.

Fourth: The interest of the boys will be stimulated by drawing on the material of Chapter VIII. The teacher need not wait until the completion of the previous chapters, but may use these songs whenever occasion arises.

THE PROGRESSIVE MUSIC SERIES

BOOK FOUR

PART ONE

CLASSIFIED SONGS AND CHORUSES

Chapter I: Art Songs for High, Medium, and Low Voices

Grasses Green are Growing

César Cui

Allegretto ♩= 84

1. Gras-ses green are growing, Trees new raiment wear; Earth new life is show-ing
2. Dar-ling songsters, singing Blithesome roun-de-lay, Tire-less flight are wing-ing,

Ev - 'ry day more fair. All things fresh are glow - ing, Waked from winter's rest;
Come to grace our May. Bob - o - link and black - bird, Thrush and rob - in, too,

Balm - y zeph - yrs blow - ing, Op'ning flow'rs have pressed.
Wake in wood and mea - dow Dear old songs a - new.

Far in the Woods in May

Edith M. Thomas

Horatio Parker
Composed for this Series

Not fast ♩ = 80

p *cresc.*

Far in the woods, the fresh green woods in May, Once sang a bird; but

p legato *cresc.*

all it found to say Was, "Keep it! Keep it!"

p

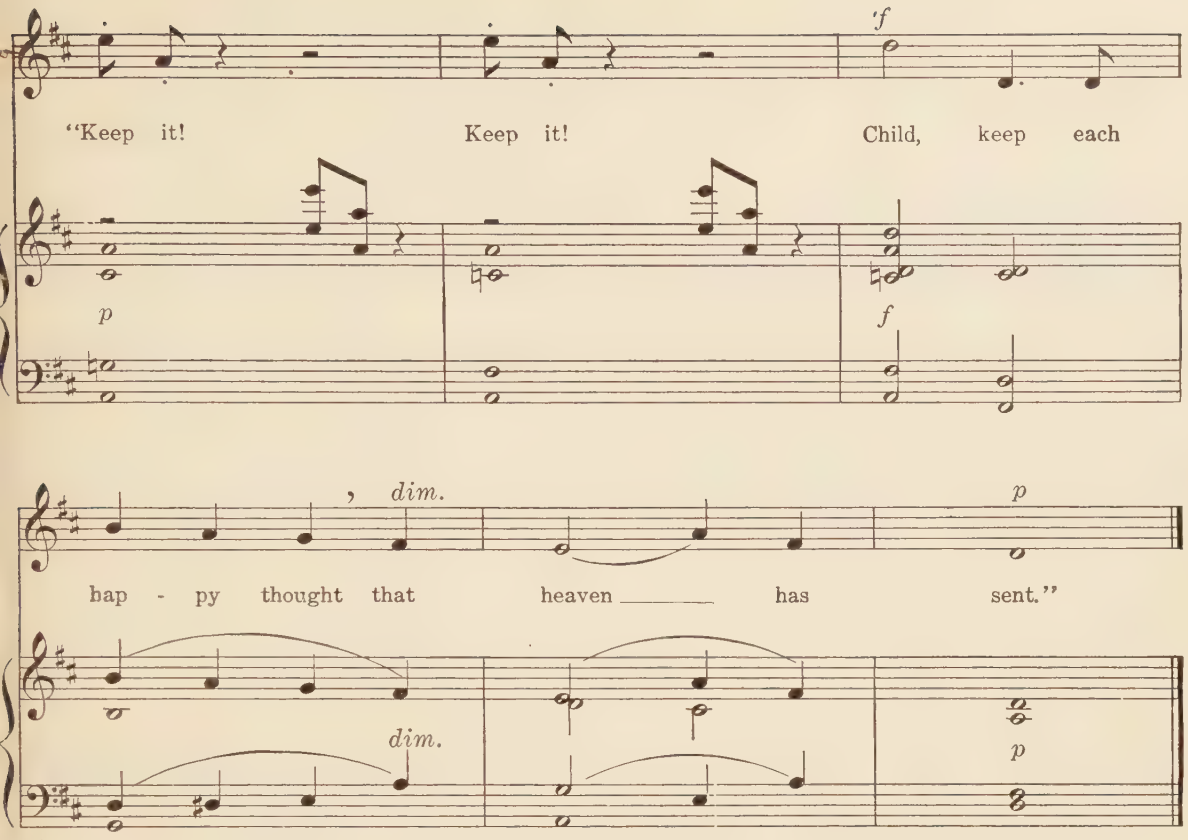
All the mer - ry day. I was so glad, as through the woods I

p

went, And now I think that "Keep it! Keep it!" meant Just

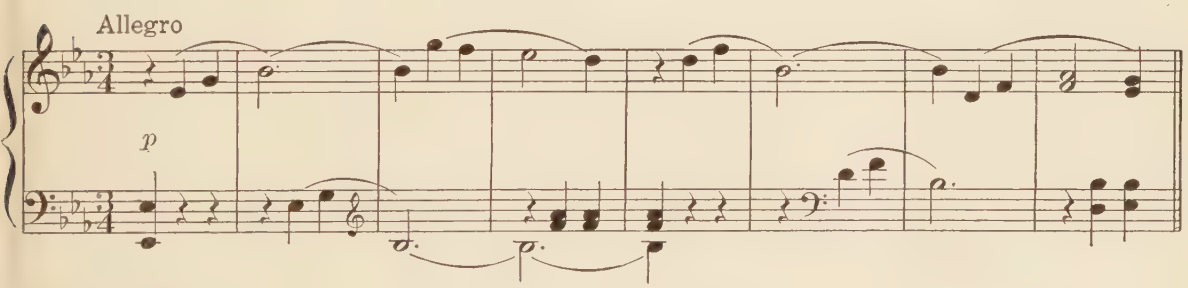
più f

più f

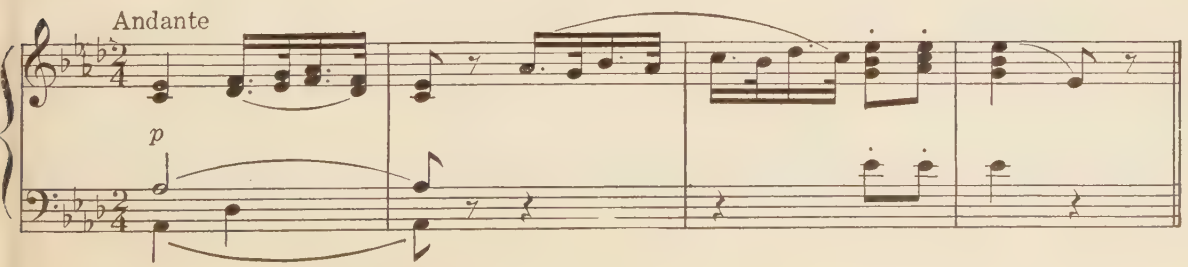


Themes

From *The Symphony in E flat* W. A. Mozart
First Movement (Main Theme)



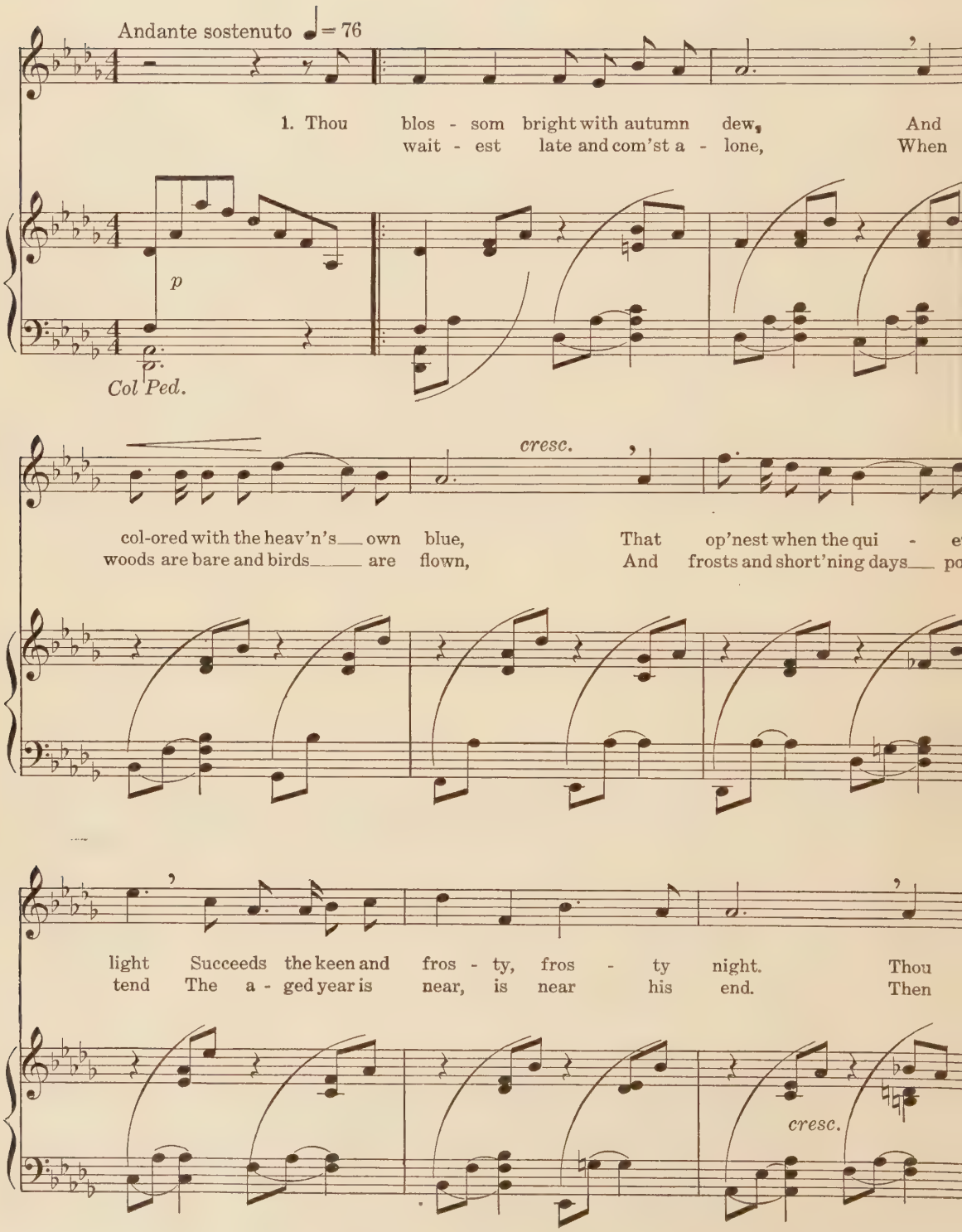
Second Movement

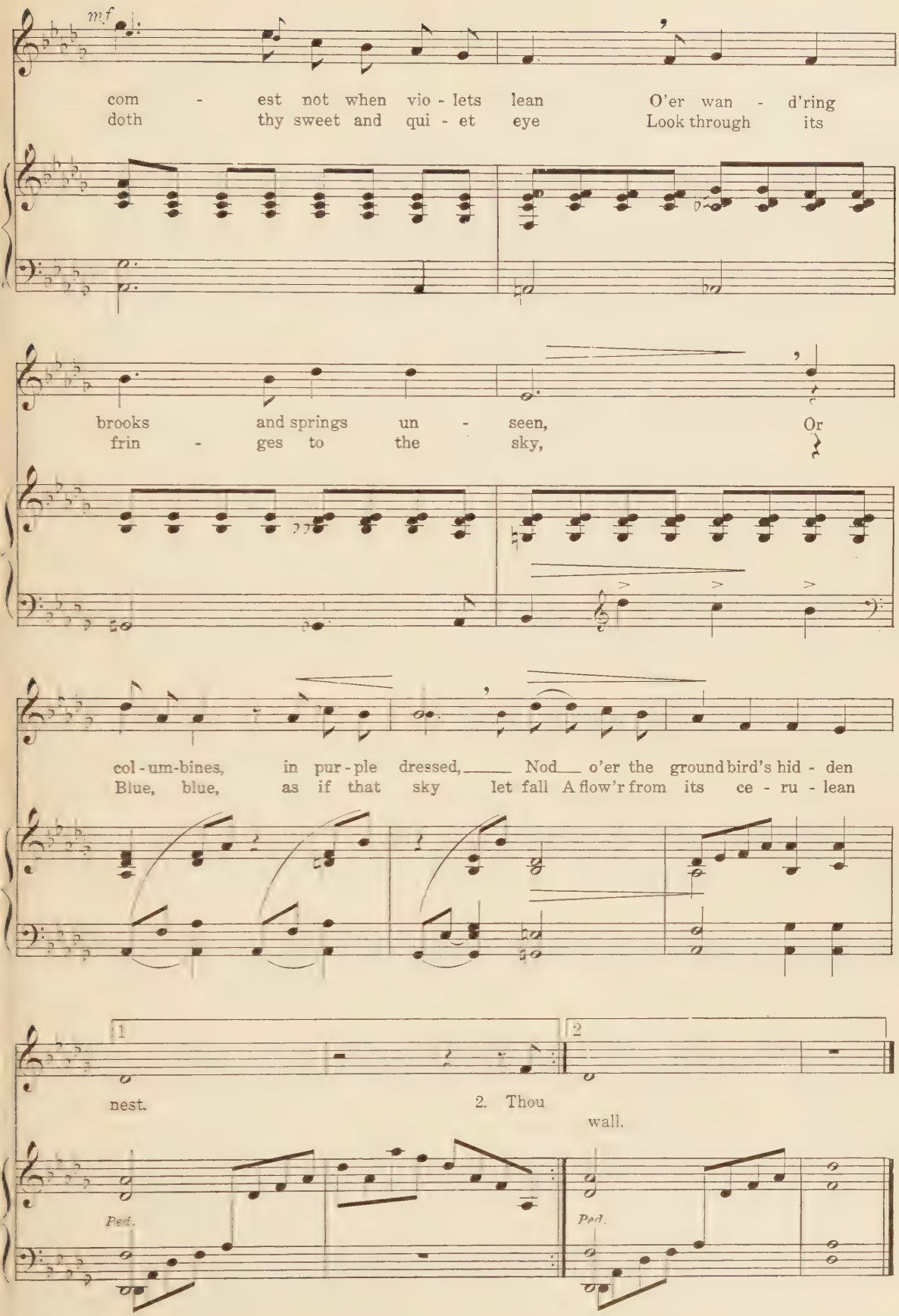


To the Fringed Gentian

William Cullen Bryant

R. Huntington Woodma
Composed for this Ser

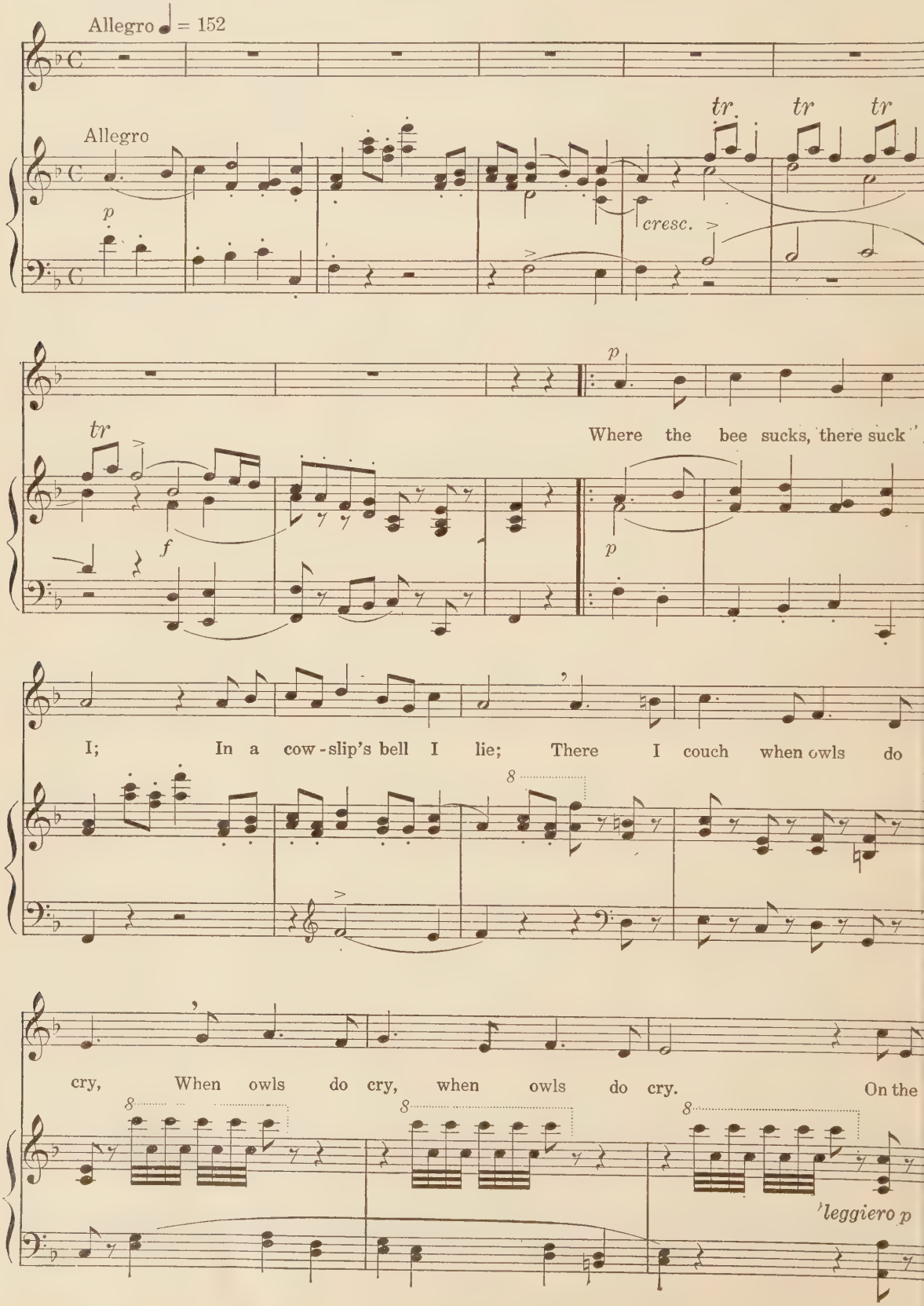



m.f
com - est not when vio - lets lean O'er wan - d'ring
doth thy sweet and qui - et eye Look through its
brooks and springs un - seen, Or
frin - ges to the sky,
col - um-bines, in pur - ple dressed, Nod o'er the ground bird's hid - den
Blue, blue, as if that sky let fall A flow'r from its ce - ru - lean
1
2
nest.
2. Thou
wall.
Ped.
Ped.

Where the Bee Sucks

William Shakespeare
Ariel's Song from *The Tempest*

Dr. Thomas Augustine Arn



bat's back do I fly, do I fly, Af - ter

p

summer mer-ri-ly, mer-ri-ly; Af - ter sum-mer mer - ri - ly.

cresc. *mf* *f*

Mer-ri-ly, mer-ri-ly, shall I live now Un - der the blossom that hangs on the bough; Mer-ri-ly,

mer-ri-ly, shall I live now Un - der the blossom that hangs on the bough, Un - der the

blos-som that hangs on the bough. Mer - ri - ly, mer - ri - ly, shall I live

dim. *pp*

now Un - der the blos-som that hangs on the bough, Mer - ri - ly,

mer - ri - ly, shall I live now Un - der the blos-som that hangs on the

ad lib.

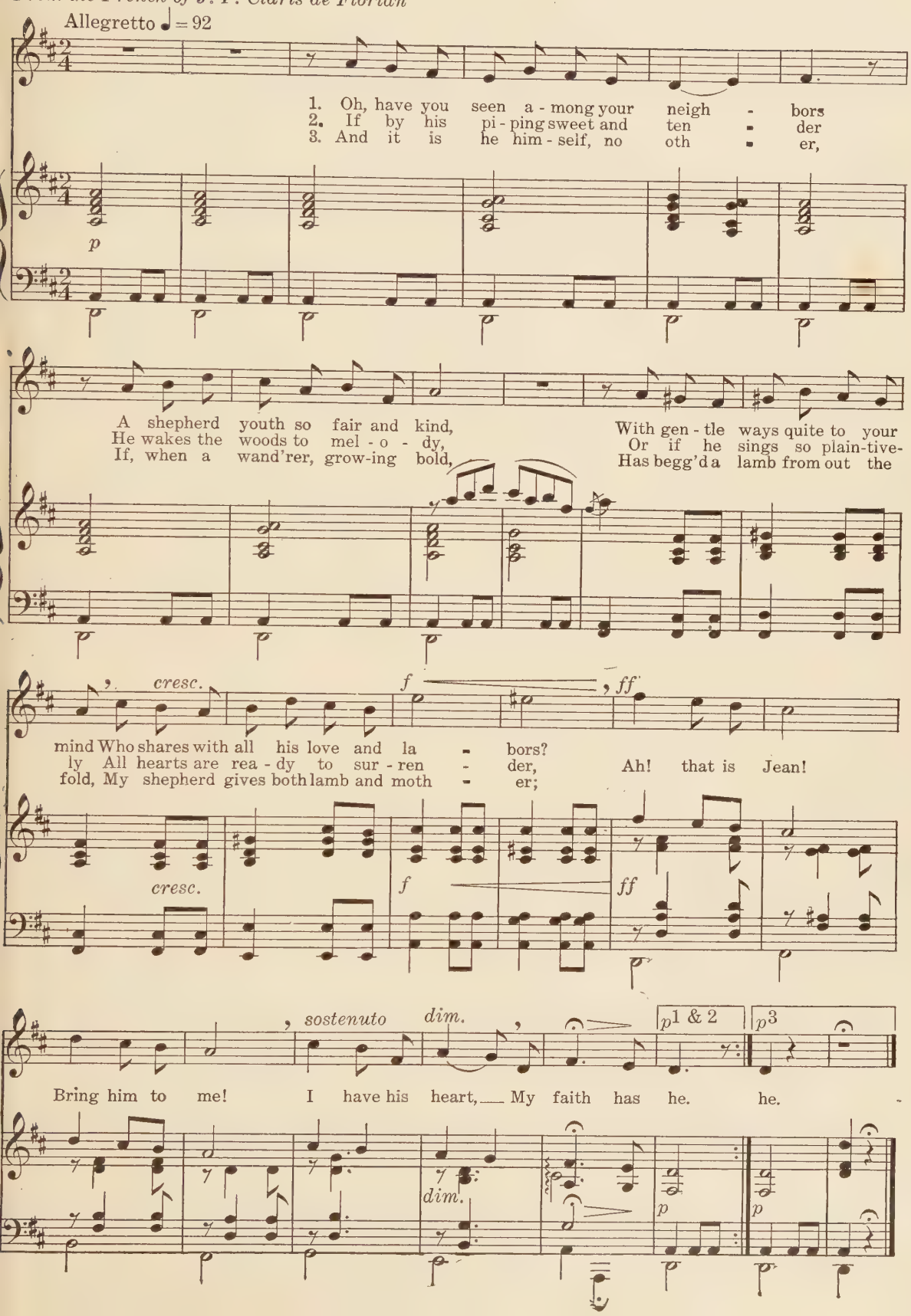
bough, Un - der the blossom that hangs on the bough.

f colla voce *sf* *sf* *sf*

Florian's Song

M. Louise Baum
From the French of J. P. Claris de Florian

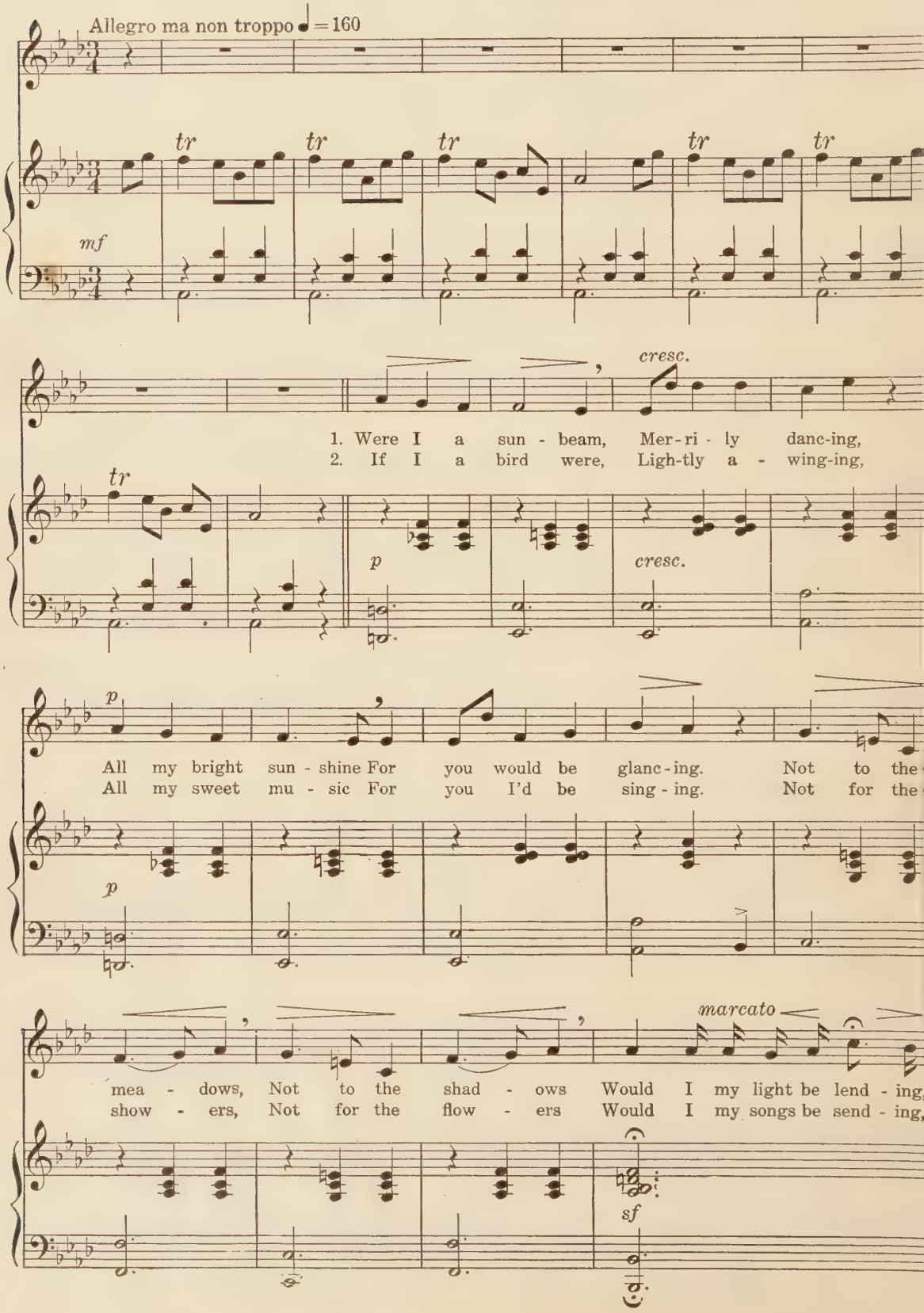
Benjamin Godard



The Maiden's Wish

Mary Stanhope

Fr. Chop



p *cresc.*

But at your win - dow, Lest you be lone - ly,
But at your win - dow, Lest you be lone - ly,

p *cresc.*

p

All the day long I'd shine for you on - ly.
All the night long I'd sing for you on - ly

p

Themes

From *The Moonlight Sonata*
First Movement

Ludwig van Beethoven
(Opus 27, No. 2)

Adagio sostenuto

pp

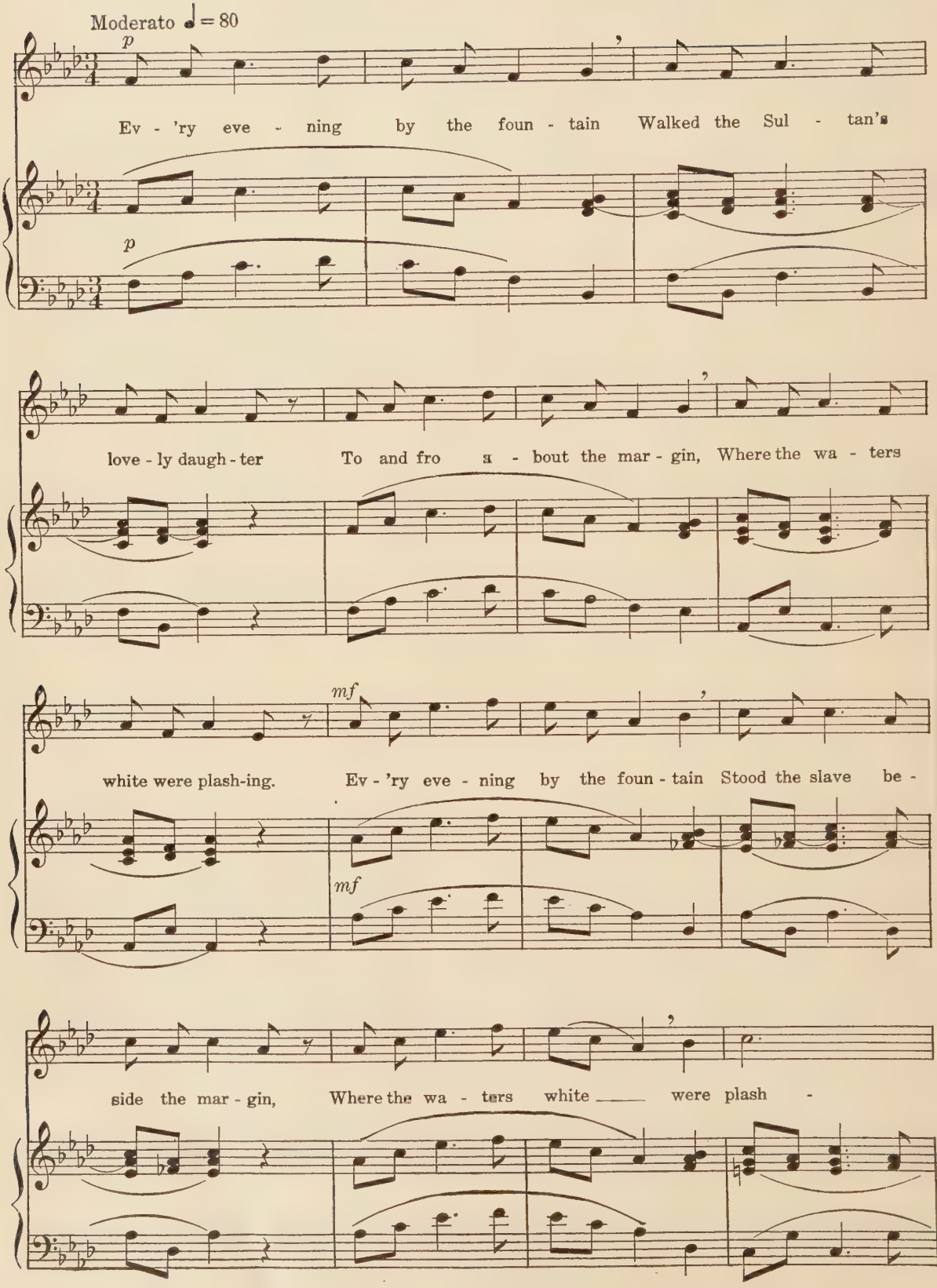
Second Movement

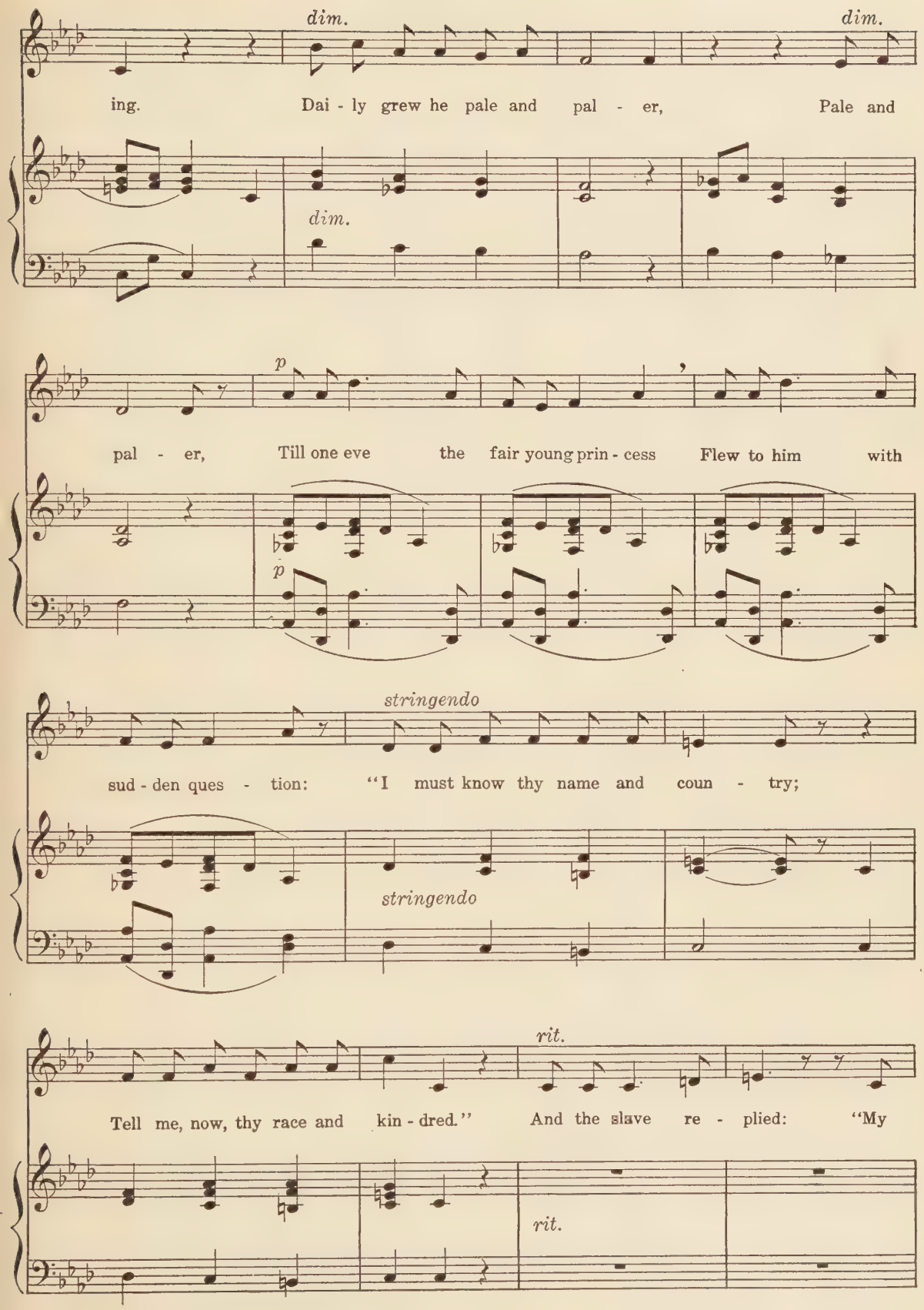
Allegretto

p *pp* *p* *pp*

The Asra

Anton Rubinstein




dim.
dim.
ing. Dai - ly grew he pale and pal - er, Pale and
dim.
p
pal - er, Till one eve the fair young prin - cess Flew to him with
p
stringendo
sud - den ques - tion: "I must know thy name and coun - try;
stringendo
rit.
Tell me, now, thy race and kin - dred." And the slave re - plied: "My
rit.

a tempo

f

name ___ is Ma-hom-et; I am ___ of Ye-men; And my

a tempo

f

tribe is called the As-ra, Who, when hope-less, die ___ in

lov-ing; And my tribe is call'd the As-ra, Who, when hope-less, die in

p

p

lov-ing!"

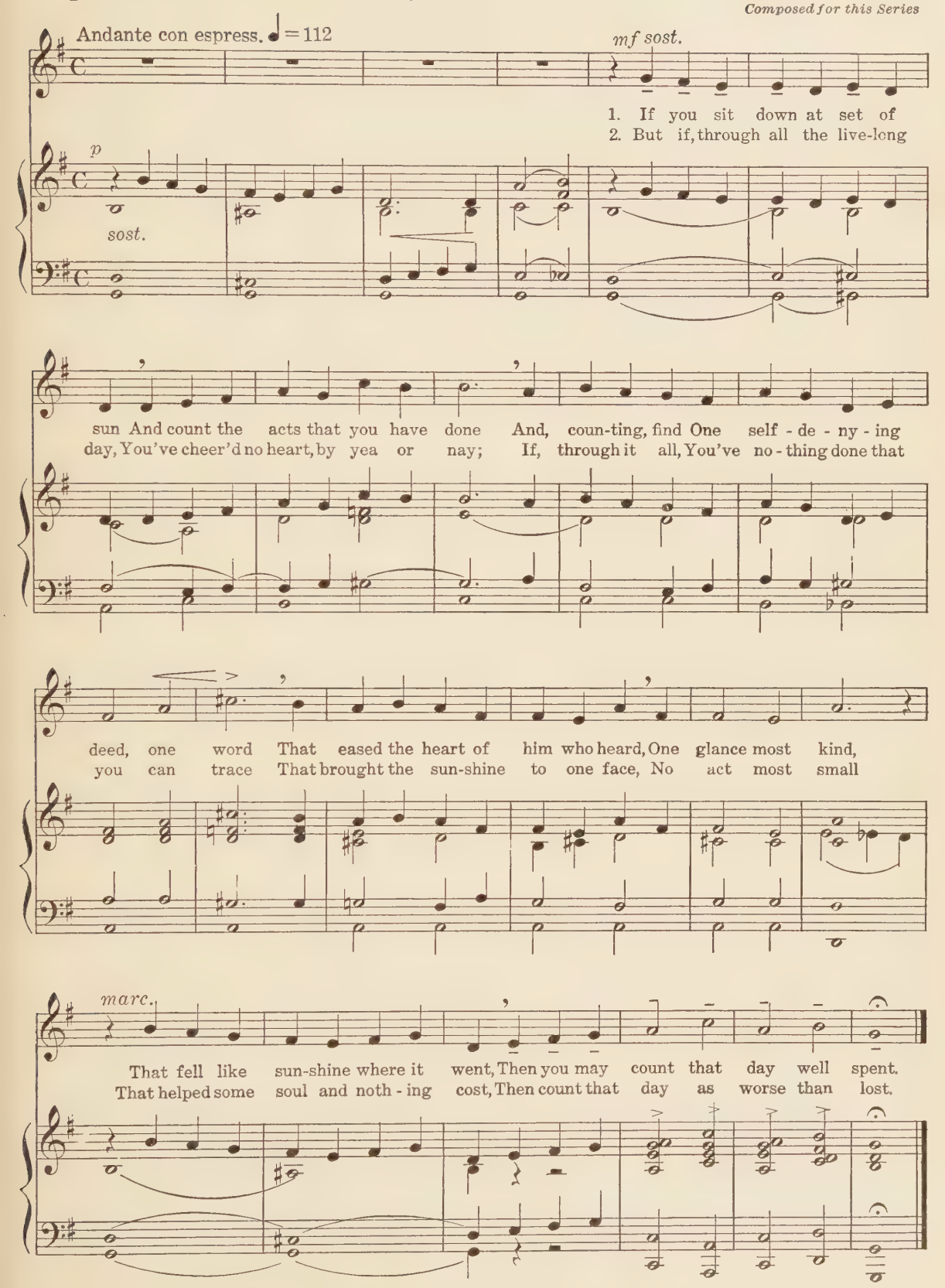
p

rit.

Well Spent

George Eliot

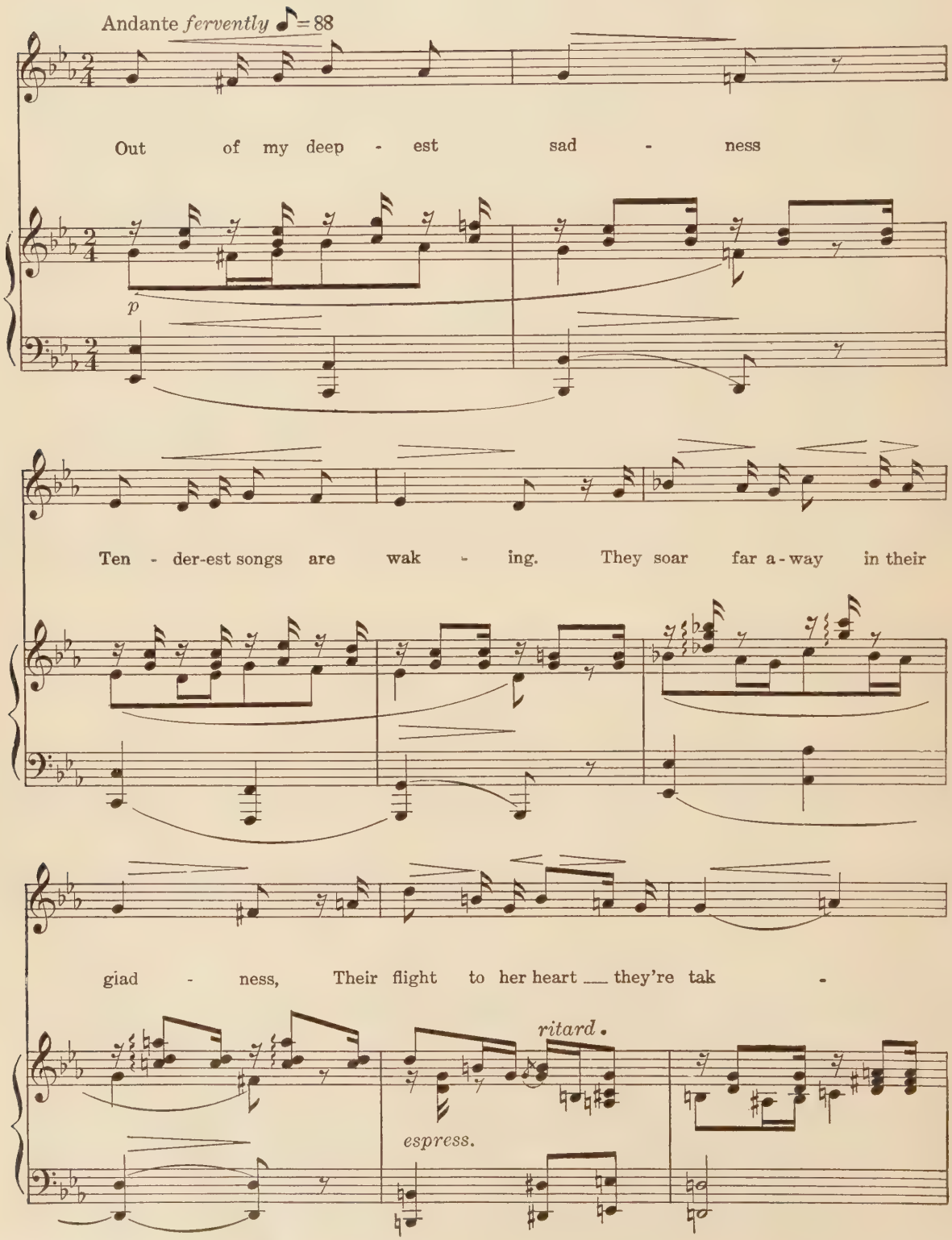
William G. Hammond
Composed for this Series



Out of My Deepest Sadness

Seymour Barnard

Robert Franz



p

ing. So glad - ly I watch them wing - ing, And

p

glad - ly I see them re - turn - ing; Re - turn - ing but ne'er in their

mf

mf

sing - ing They whis - per the sto - ry they're learn -

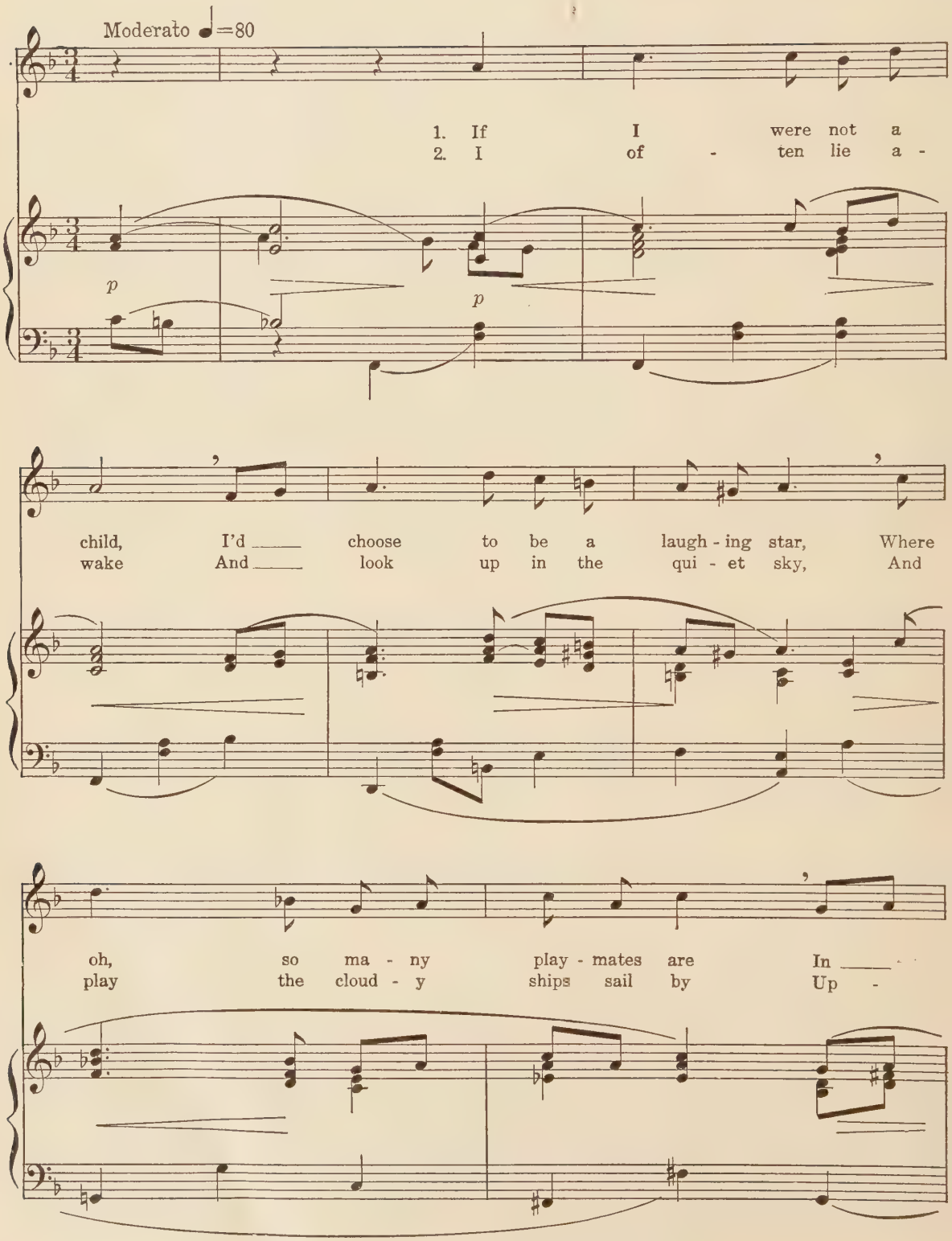
cresc.

ing.

Night Thoughts

Louise Ayres Garnett

Max Reger
Composed for this Series



gar - dens glad and wild. I'd
on a shi - ning lake. I

p

ask the Mis - tress Moon If_____ she would let me
think how I would steer A_____ Vi - king ves - sel

stay up late; For now I go to bed at eight, Which
far from shore; And yet, when it is day once more, I'm___

rit.

al - ways comes too soon.
glad that I am *here!*

rit. *p* *pp*

The Holly

Clinton Scollard

W. Otto Miessner

♩ = 116

mf

The hol - ly is for hap - pi-ness, Hang it high, hang it high! When the

mf

ho - ly morn we bless Shows its rose a - long the sky.

p

When the ho - ly morn we bless Shows its rose a - long the sky. The

p

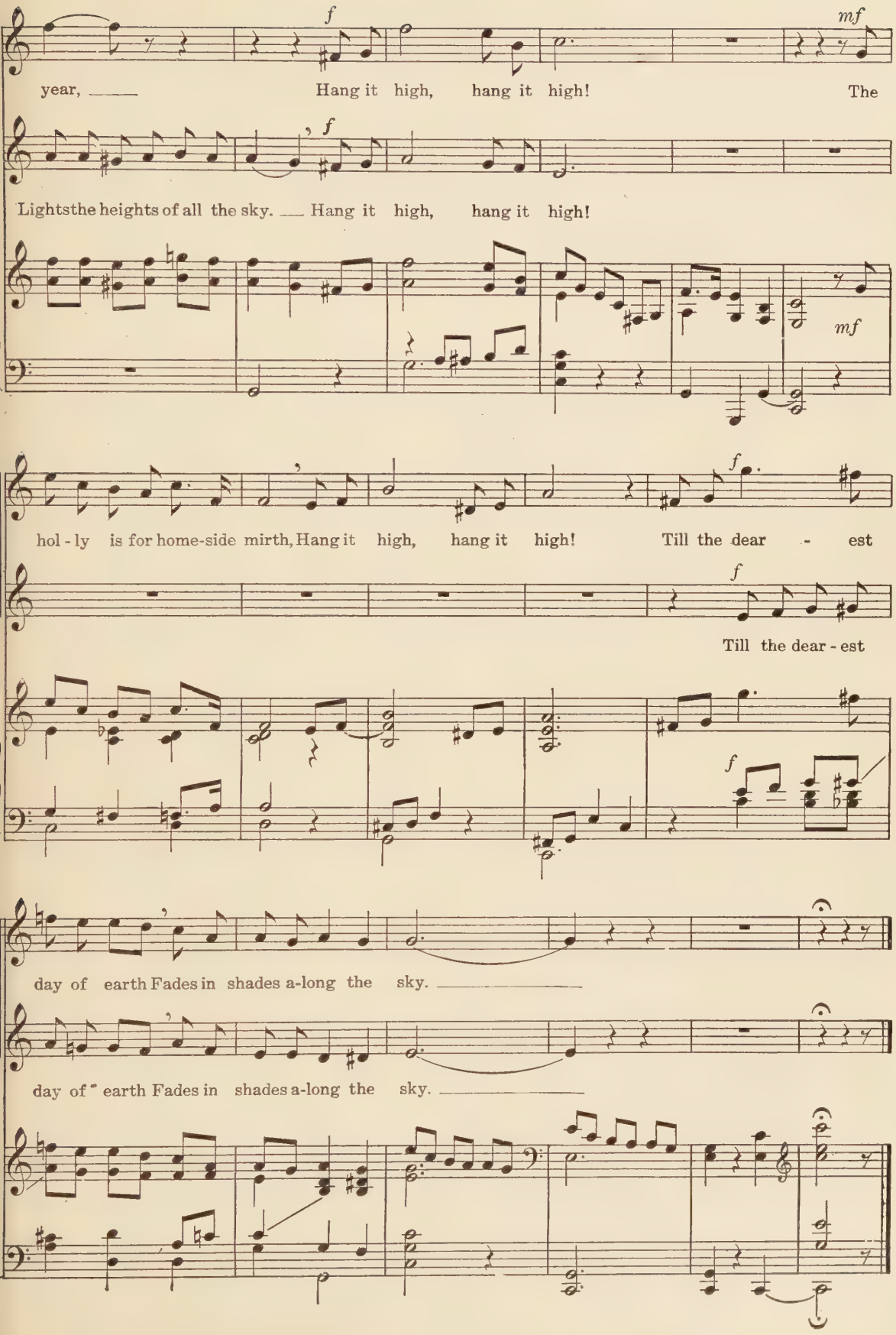
The hol - ly is for heartsome cheer, While the glo - ry of the

cresc.

hol - ly is for heartsome cheer, While the glo - ry of the year

p

cresc.


f
mf
year, Hang it high, hang it high! The
f
Lightsthe heights of all the sky. Hang it high, hang it high!
mf
hol - ly is for home-side mirth, Hang it high, hang it high! Till the dear - est
f
f
Till the dear - est
f
day of earth Fades in shades a-long the sky.
day of earth Fades in shades a-long the sky.

True Happiness

Alice V. L. Carrick

E. Humperdinck
Composed for this Series

Allegretto grazioso ♩ = 96

p

mf

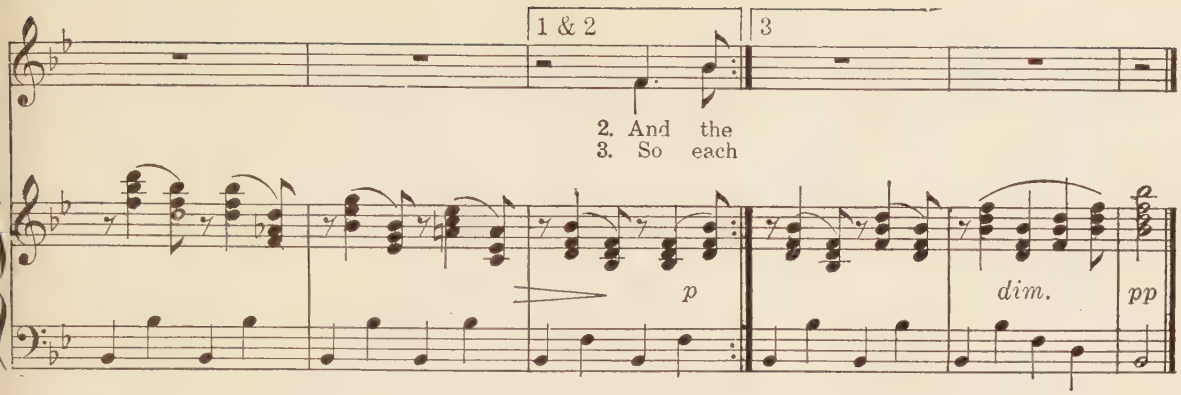
1. Half the hap - pi - ness in liv - ing Comes from will - ing - hear - ted
oth - er half is lov - ing All things tame and all things
child should now be sow - ing Love - seeds while his life is

mf

giv - ing; Comes from shar - ing all our pleas-ures, From di - vi - ding all our
rov - ing; Lov - ing skies, too, and the moun-tains, Woods and wa - ters, fields and
grow-ing; For all hap - pi - ness in liv - ing Comes from lov - ing, comes from

treasures, All our treasures, all our treas - ures.
fountains, Fields and fountains, fields and foun - tains.
giv - ing, Comes from lov-ing, comes from giv - ing.

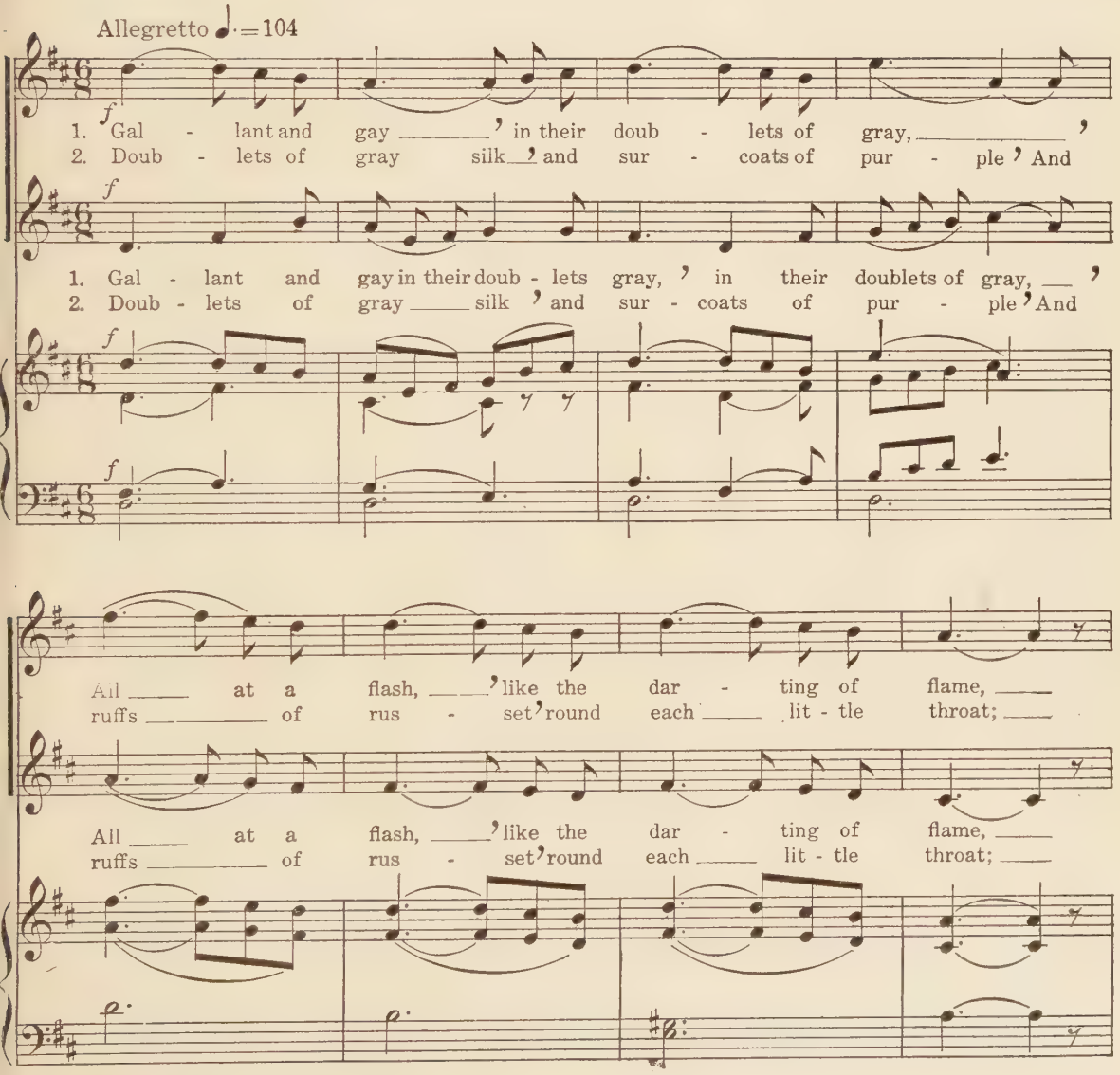
mf



The Swallows

Edwin Arnold

Henry Hadley
Composed for this Series



Chat - ter - ing Ar - a - bic, ' Af - ri - can, In - di - an,
Wear - ing such garb ____ ' they had crossed ____ the wa - ters,

Chat - ter-ing Ar - a - bic, ' Af - ri - can, In - di - an,
Wear - ing such garb ____ ' they had crossed the wa - ters,

Cer - tain of spring - time, ' the swal - - lows, the
Mar - i - ners sail - ing, ____ ' sail - - ing with

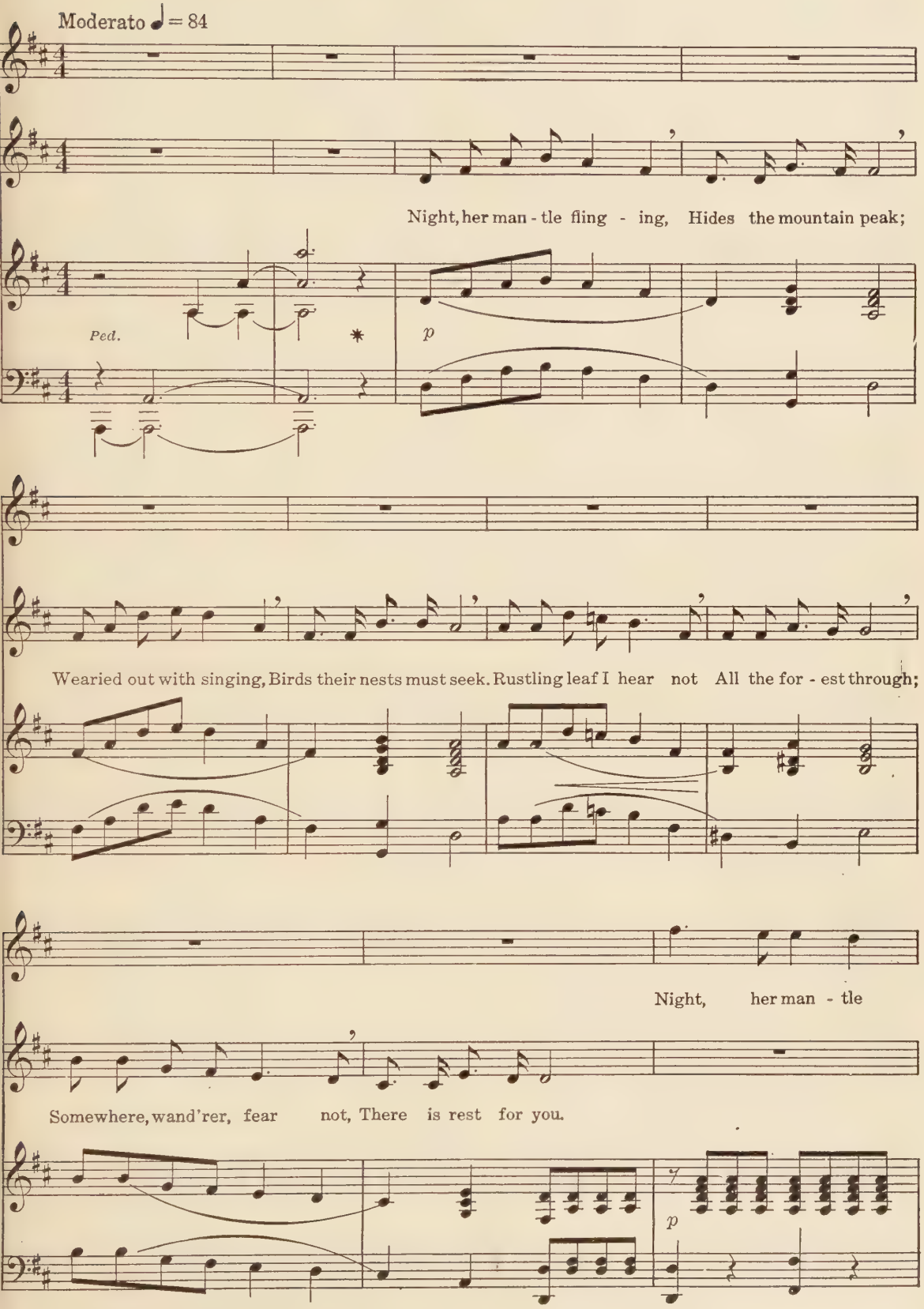
Cer - tain of spring - time, the swal - lows ___ came, ____ the
Mar - i - ners sail - ing with ne'er ___ a ___ boat, ____ with

swal - - lows came. ____
ne'er ____ a boat. ____

swal - - lows came. ____
ne'er ____ a boat. ____

Wanderer's Evening Song

Anton Rubinstein



fling - ing, Hides the lof - ty moun - tain peak; Wear - ied out with

Night, her mantle fling-ing, Hides the mountain peak;

sing - ing, Birds their nests must seek. Rus - tling leaf I

cresc.

Wearied out with sing-ing, Birds their nests must seek. Rustlii

cresc.

hear not All the for - est through; Some-where, wand'rer,

mf

leaf I hear not All the for - est through; Somewhere, wan - d'r

mf

fear ___ not, There is rest for you. Somewhere, wan - d'rer,

p

fear ___ not, There is rest for you. Some-where, wan - d'rer,

p

fear not, There is rest ___ for you.

fear not, There is rest for you.

p

pp

The Aspen Tree

Theodosia Garrison

Peter Christian Lutkin
Composed for this Series

♩=100

mf

The lit - tle as - pen tree stands high Up -

mf

The lit - tle as - pen tree stands high Up -

mf

The as - pen tree stands high Up -

p

on the hill that guards the lane; Her leaves are green as

p

on the hill that guards the lane; Her leaves are green as

p

on the hill that guards the lane; Her leaves are

pp *mf*

em - er - alds, Her prat - tle is like danc-ing rain. She

pp *mf*

em - er - alds, Her prat - tle is like danc-ing rain. She

pp *mf*

green as em - er - alds, Her prat - tle is like rain. She

dim. e rit.

gos - sips to the wind, the sky, And we are comrades, she and I.

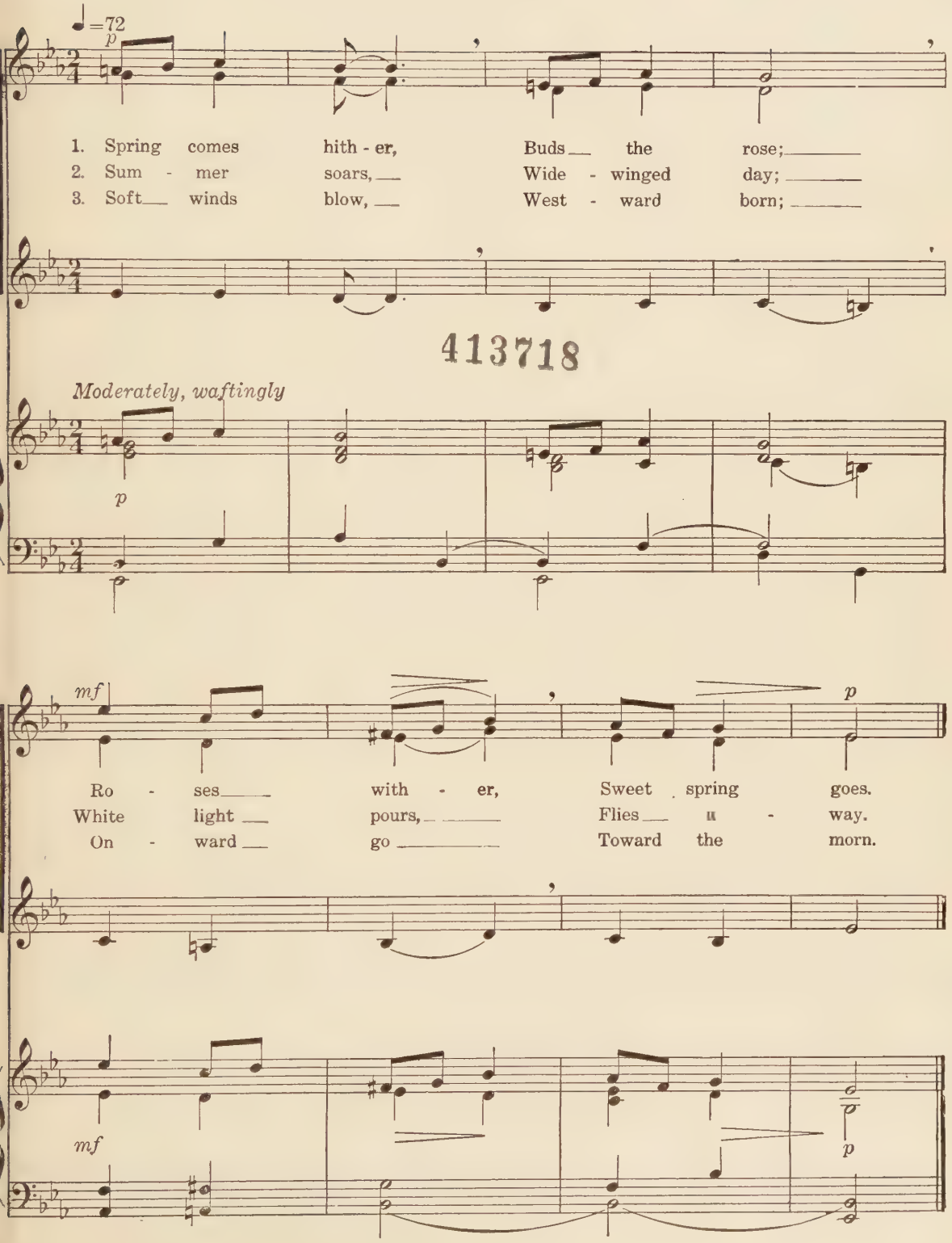
gos - sips to the wind, the sky, And we are comrades, she and I.

gos - sips to the sky, And we are comrades, she and I.

Spring Song

George Eliot

Arthur Farwell
Composed for this Series



413718

Robin Goodfellow

Ben Jonson

Arthur Foote
Composed for this Series

Fast and lightly ♩ = 132

p *f*

More swift than light-ning can I fly A -

More swift than light-ning can I fly A -

More swift than light - ning can I fly A -

bout this aë - ry wel - kin soon, And in a minute's space de -

bout this aë - ry, aë - ry wel - kin soon, And in a minute's space de -

bout this aë - ry, aë - ry wel - kin soon, And in a minute's space de -

scry Each thing that's done, that's done be - low the

scry Each thing that's done, that's done be - low the

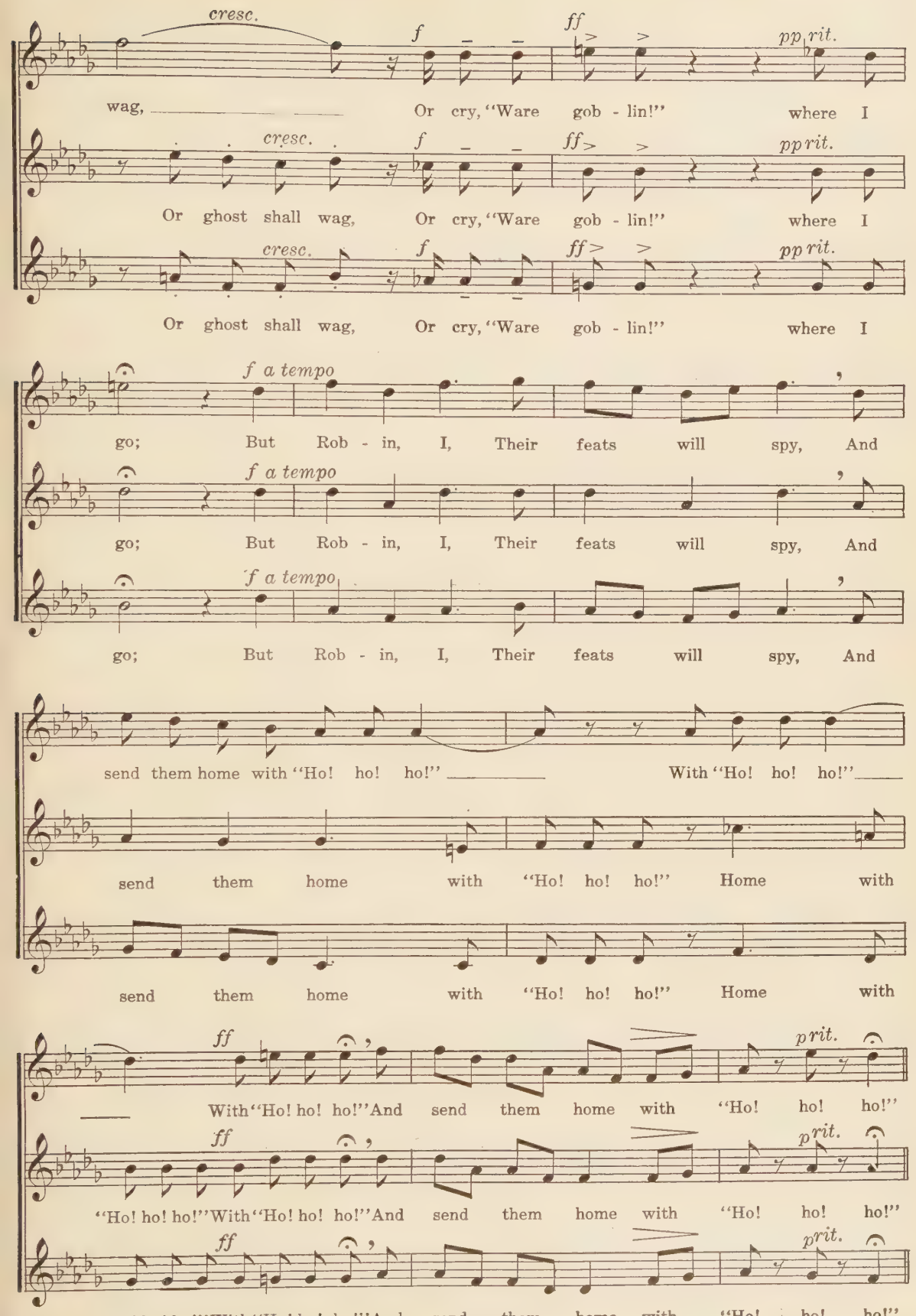
scry Each thing, each thing that's done be - low the

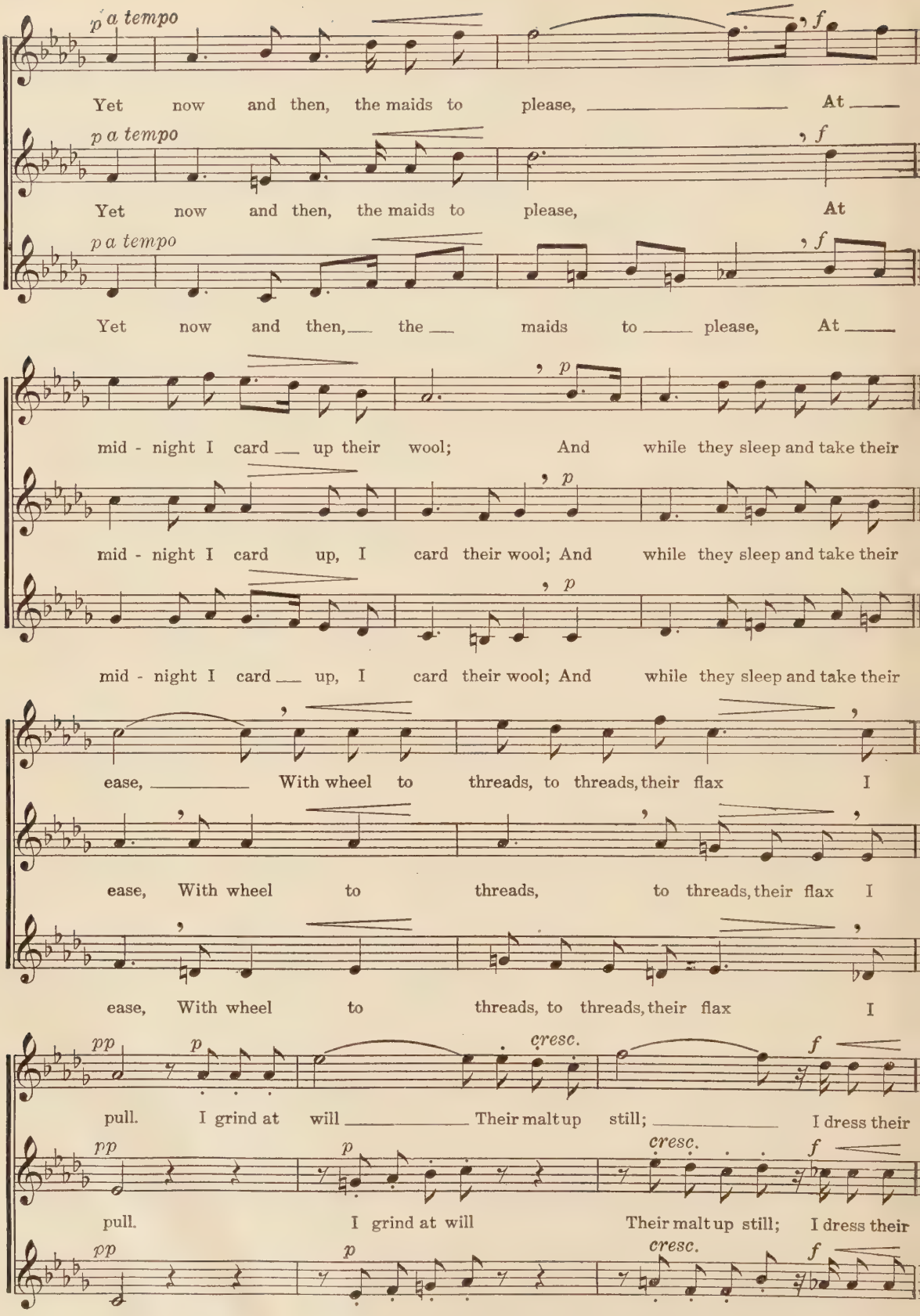
pp *p* *Tempo animato*

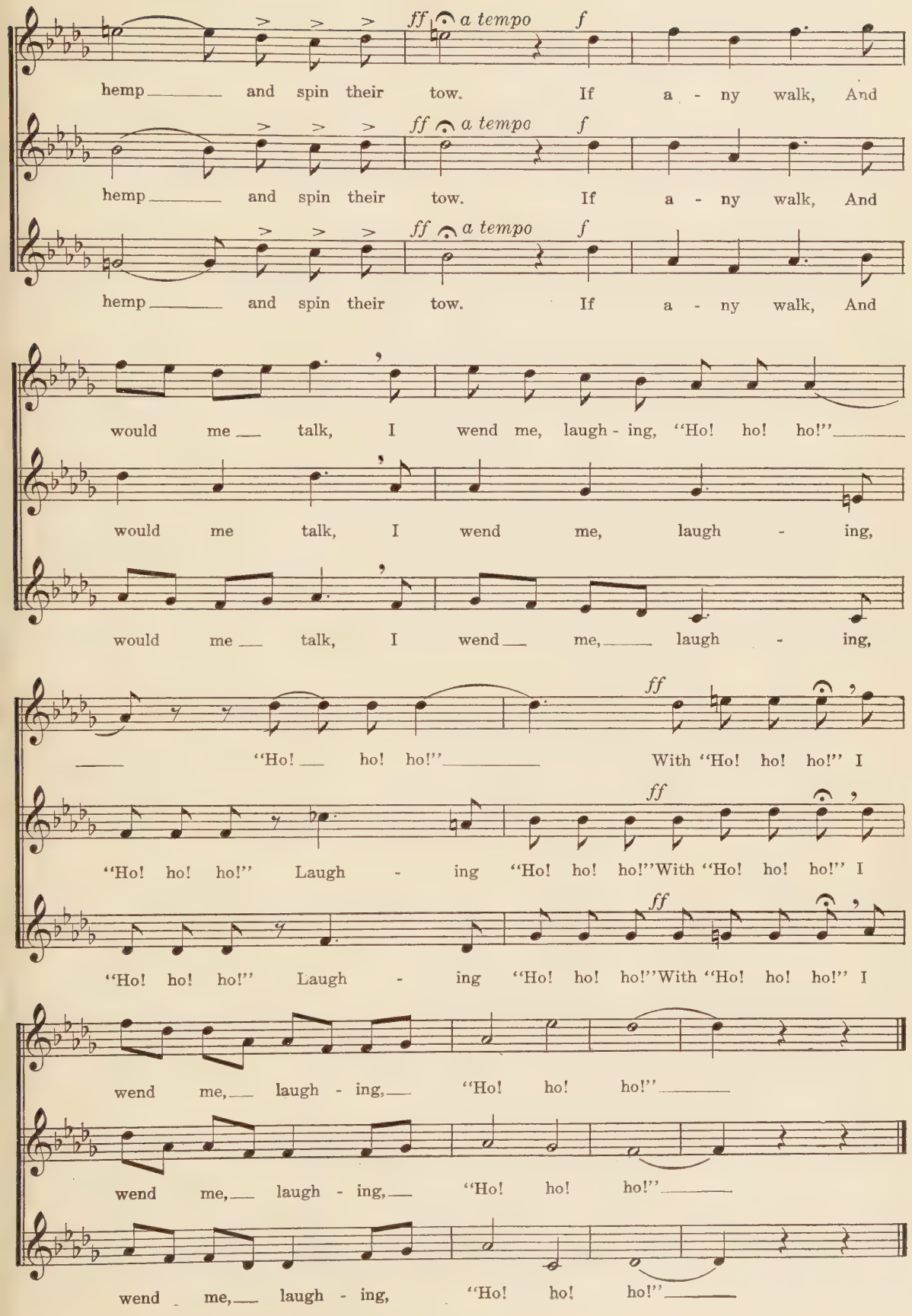
moon. There's not a hag Or ghost shall

moon. There's not a hag

moon. There's not a hag


cresc.
f
ff
pp rit.
wag, Or cry, "Ware gob - lin!" where I
Or ghost shall wag, Or cry, "Ware gob - lin!" where I
Or ghost shall wag, Or cry, "Ware gob - lin!" where I
f a tempo
go; But Rob - in, I, Their feats will spy, And
send them home with "Ho! ho! ho!" With "Ho! ho! ho!"
send them home with "Ho! ho! ho!" Home with
send them home with "Ho! ho! ho!" Home with
With "Ho! ho! ho!" And send them home with "Ho! ho! ho!"
"Ho! ho! ho!" With "Ho! ho! ho!" And send them home with "Ho! ho! ho!"
"Ho! ho! ho!" With "Ho! ho! ho!" And send them home with "Ho! ho! ho!"

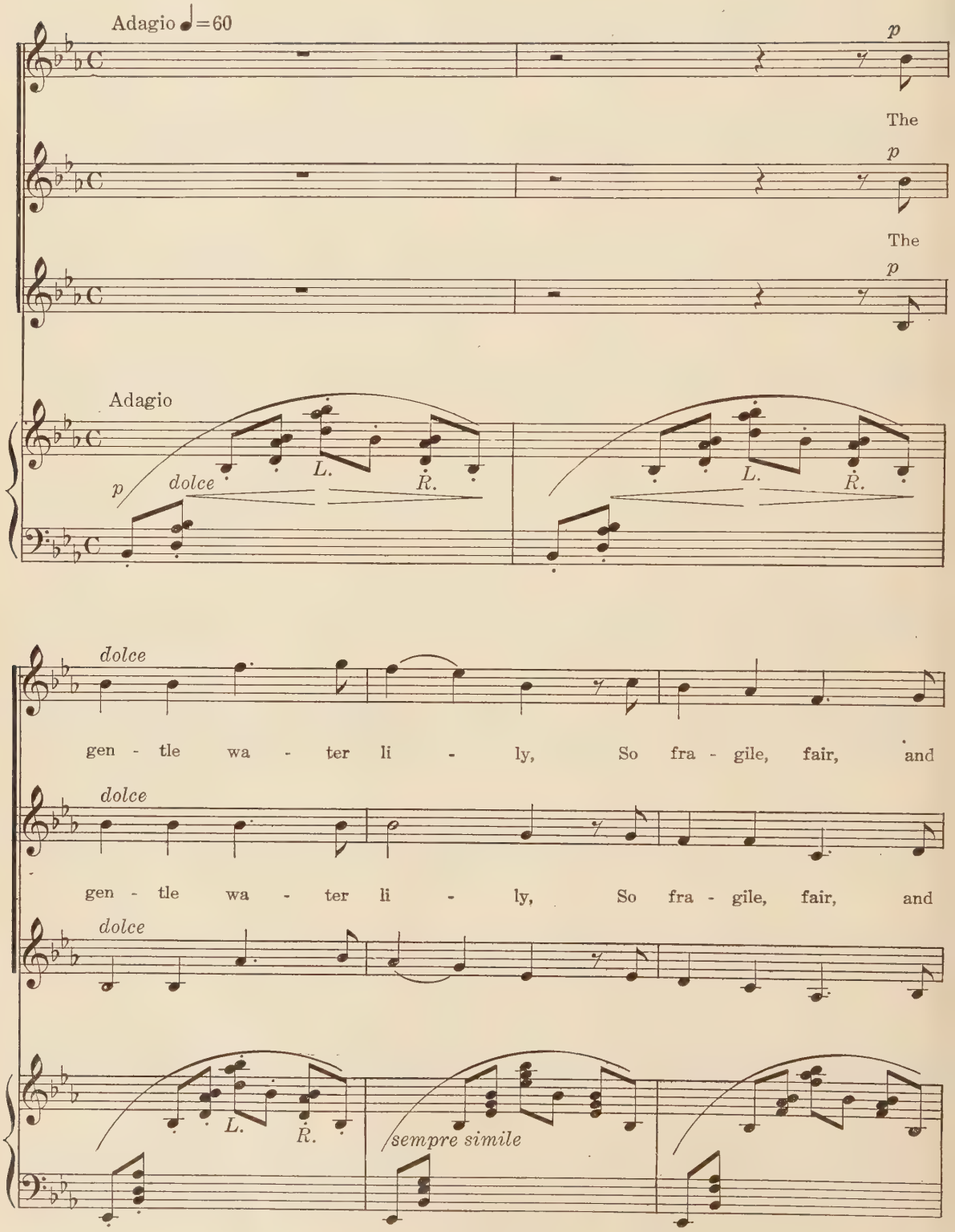

p a tempo
Yet now and then, the maids to please, At
p a tempo
Yet now and then, the maids to please, At
p a tempo
Yet now and then, the maids to please, At
mid - night I card up their wool; And while they sleep and take their
mid - night I card up, I card their wool; And while they sleep and take their
mid - night I card up, I card their wool; And while they sleep and take their
ease, With wheel to threads, to threads, their flax I
ease, With wheel to threads, to threads, their flax I
ease, With wheel to threads, to threads, their flax I
pp p cresc. f
pull. I grind at will Their malt up still; I dress their
pp p cresc. f
pull. I grind at will Their malt up still; I dress their
pp p cresc. f
pull. I grind at will Their malt up still; I dress their


ff a tempo f
hemp and spin their tow. If a - ny walk, And
ff a tempo f
hemp and spin their tow. If a - ny walk, And
ff a tempo f
hemp and spin their tow. If a - ny walk, And
would me talk, I wend me, laugh - ing, "Ho! ho! ho!"
would me talk, I wend me, laugh - ing,
would me talk, I wend me, laugh - ing,
ff
"Ho! ho! ho!" With "Ho! ho! ho!" I
ff
"Ho! ho! ho!" Laugh - ing "Ho! ho! ho!" With "Ho! ho! ho!" I
ff
"Ho! ho! ho!" Laugh - ing "Ho! ho! ho!" With "Ho! ho! ho!" I
wend me, laugh - ing, "Ho! ho! ho!"
wend me, laugh - ing, "Ho! ho! ho!"
wend me, laugh - ing, "Ho! ho! ho!"

The Water Lily

M. Louise Baum

Robert Kahn



brave, Doth toss and trem - ble

brave, Doth toss and trem - ble

to and fro With ev - 'ry pass - ing wave.

to and fro With ev - 'ry pass - ing wave.

mf

But, ah, her root deep out of sight A

mf

But, ah, her root deep out of sight A

mf

mf *L.*

foot - hold firm hath wrought;

foot - hold firm hath wrought;

p L. R. *pp*

pp dolce

Her head but sways to cra - dle light A

pp dolce

Her head but sways to cra - dle light A

pp dolce

espr.

rit. *a tempo*

pure and love - ly thought.

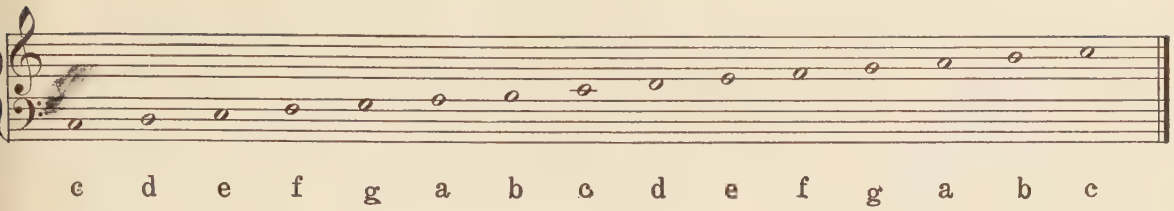
rit. *a tempo*

pure and love - ly thought.

rit. *a tempo*

rit. *a tempo* *rit.* *pp*

Diagram showing the relation of the treble and bass staves



O Mighty Land

Alice C. D. Riley — Edvard Grieg

Andante ♩=80

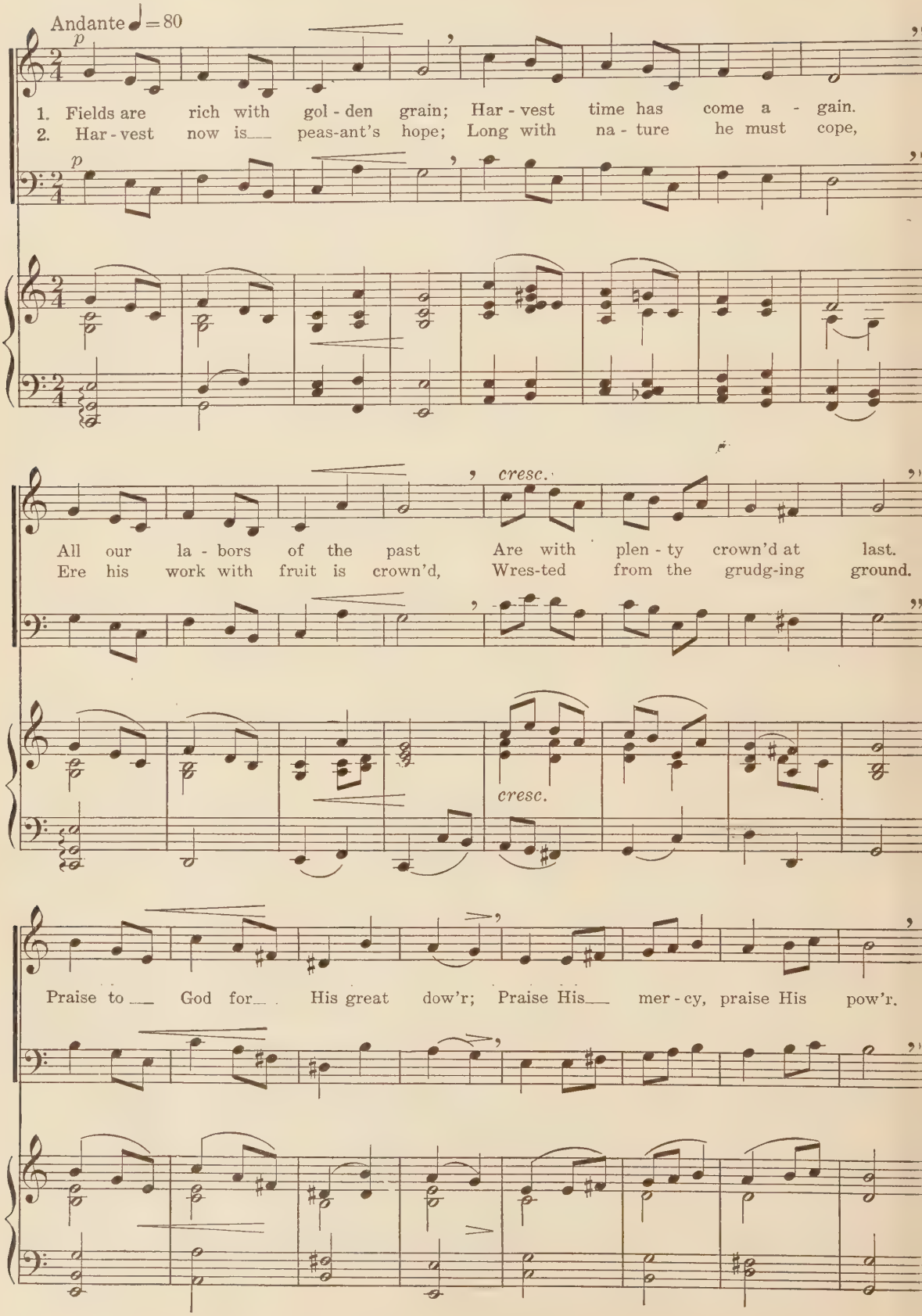
1. O migh - ty land of sweet de - light! O land of freedom's promise bright! A -
2. Oh, keep thy bon - ny ban - ner white! Oh, keep thy dream of free - dom bright! Let
3. Co - lum - bi - a, to thee we sing. Our loy - al - ty to thee we bring. Un -

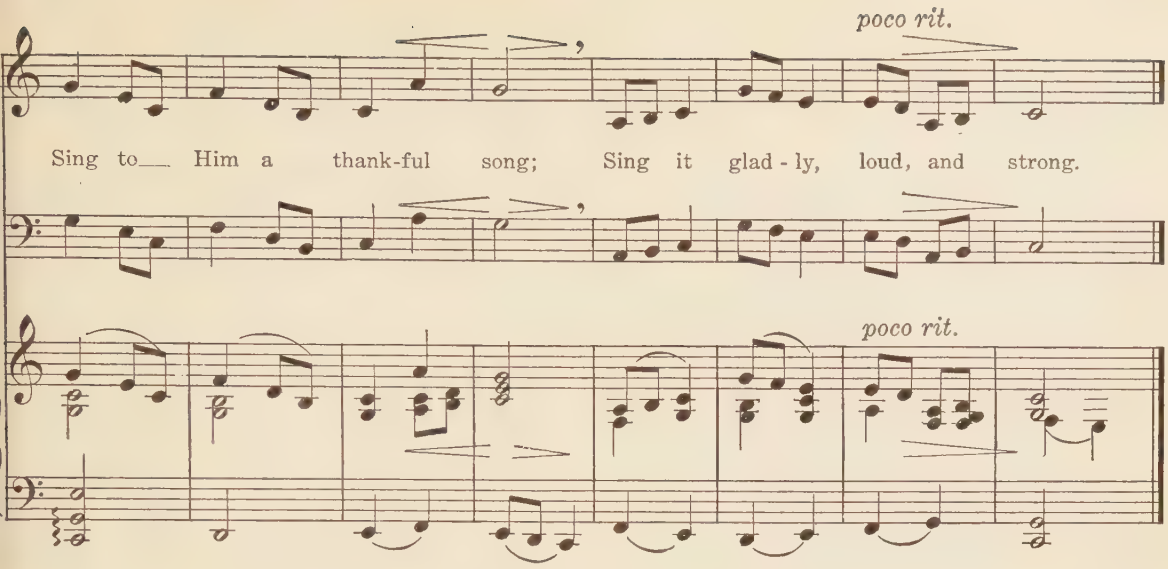
mer - i - ca, thy ris - en star All men are watch-ing from a - far.
jus - tice tri - umph migh - ti - ly, And let thy sons in - deed be free.
furl thy stars and stripes so brave, And let thy ban - ner ev - er wave.

Russian Harvest Hymn

From the Russian

Russian Folk Song

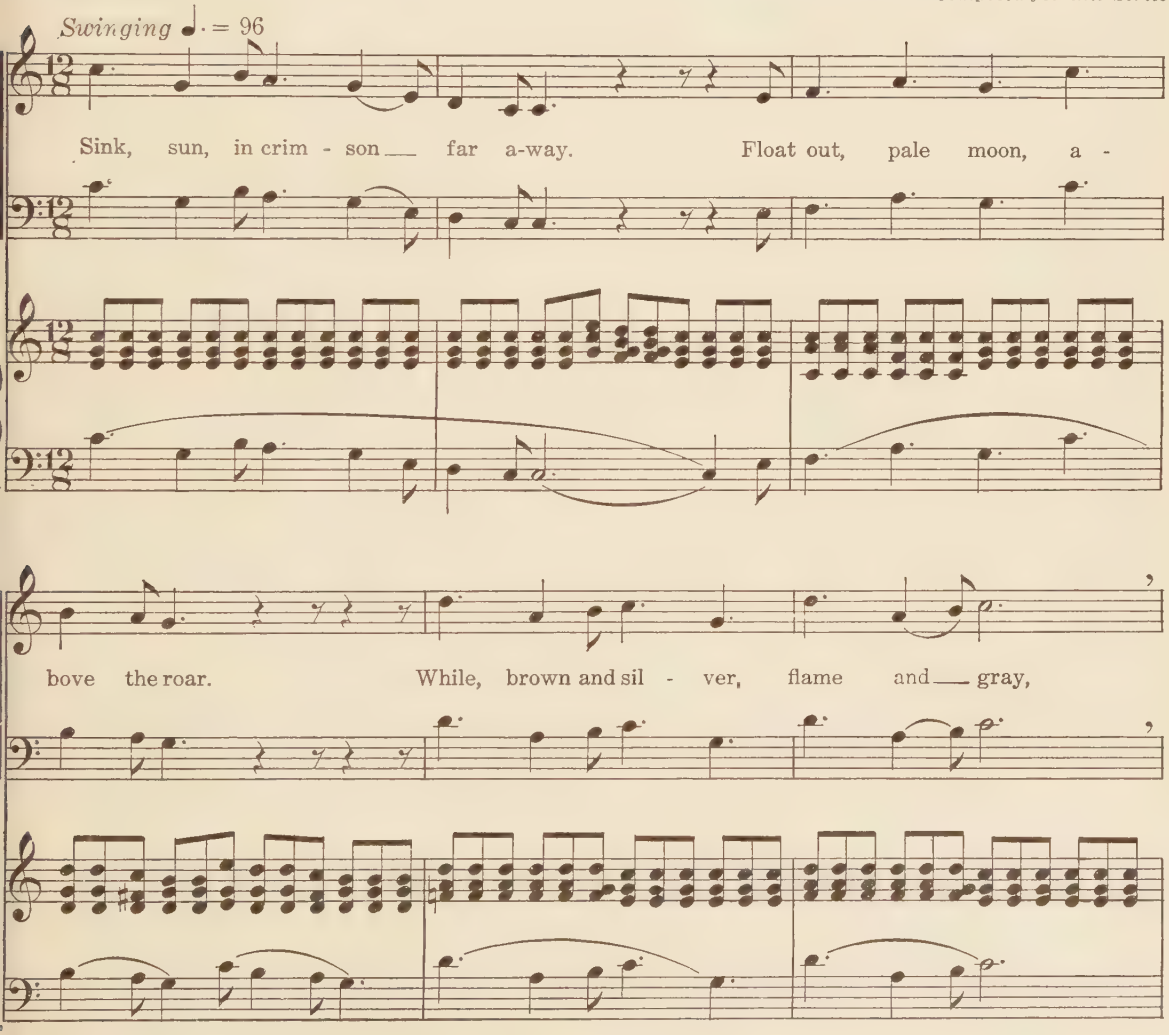


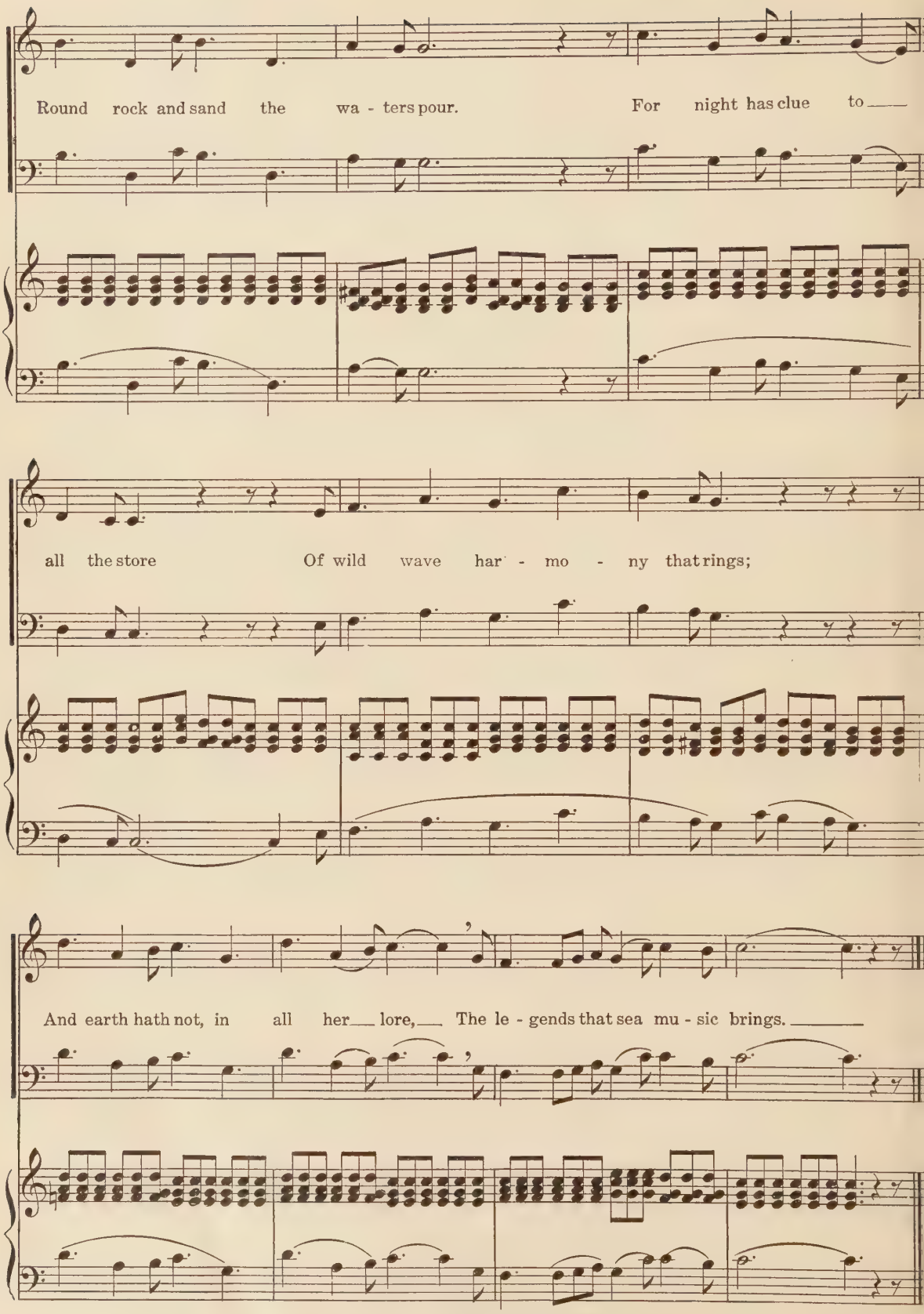


Ballade of Sea Music

Mortimer Wheeler

William E. Haesche
Composed for this Series

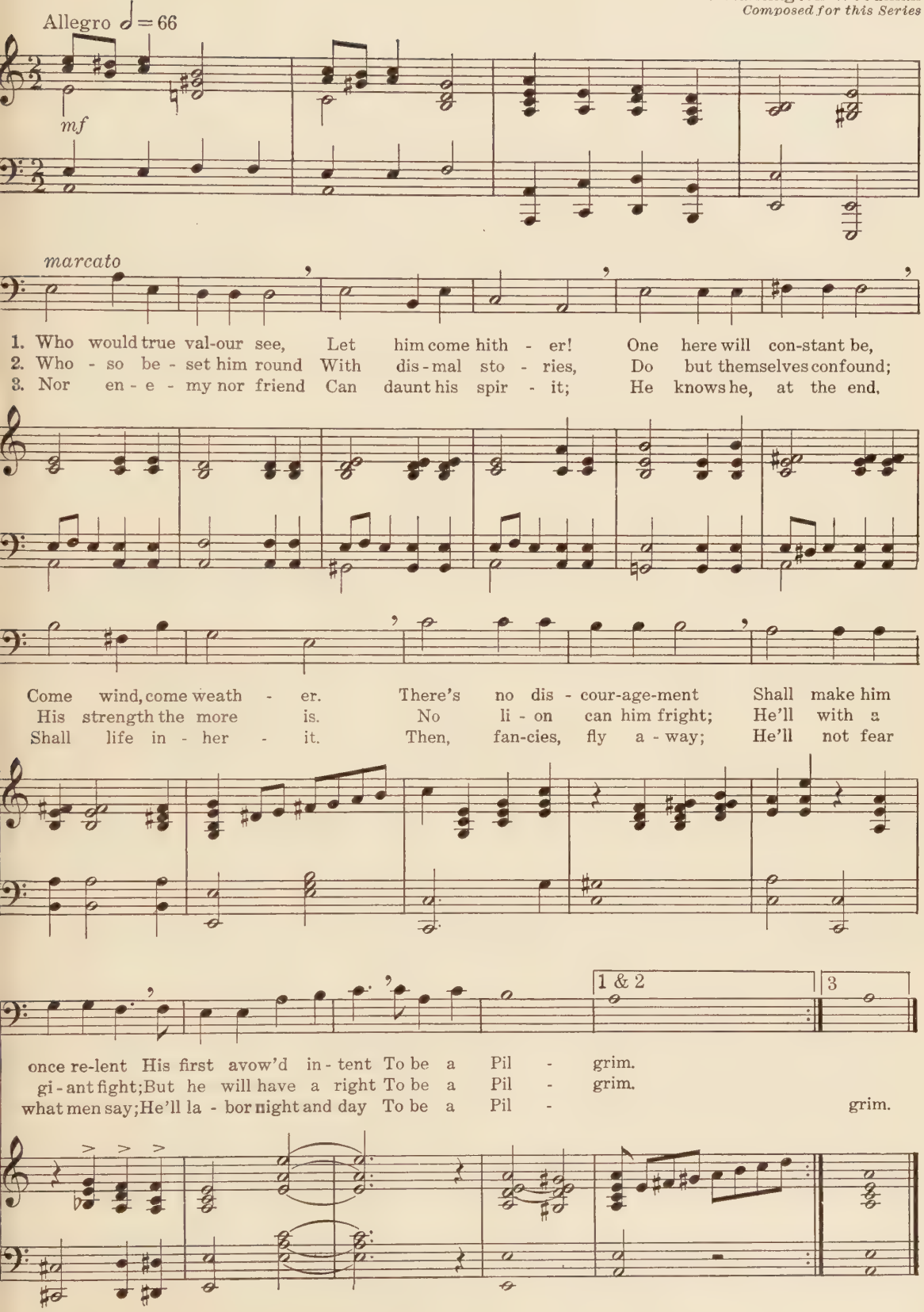



Round rock and sand the wa - ters pour. For night has clue to
all the store Of wild wave har - mo - ny that rings;
And earth hath not, in all her lore, The le - gends that sea mu - sic brings.

The Pilgrim

John Bunyan

R. Huntington Woodman
Composed for this Series



The Sea Rover

William Makepeace Thackeray

Harvey B. Gau
Composed for this Serie

Allegro Moderato ♩.=104
ben ritmato

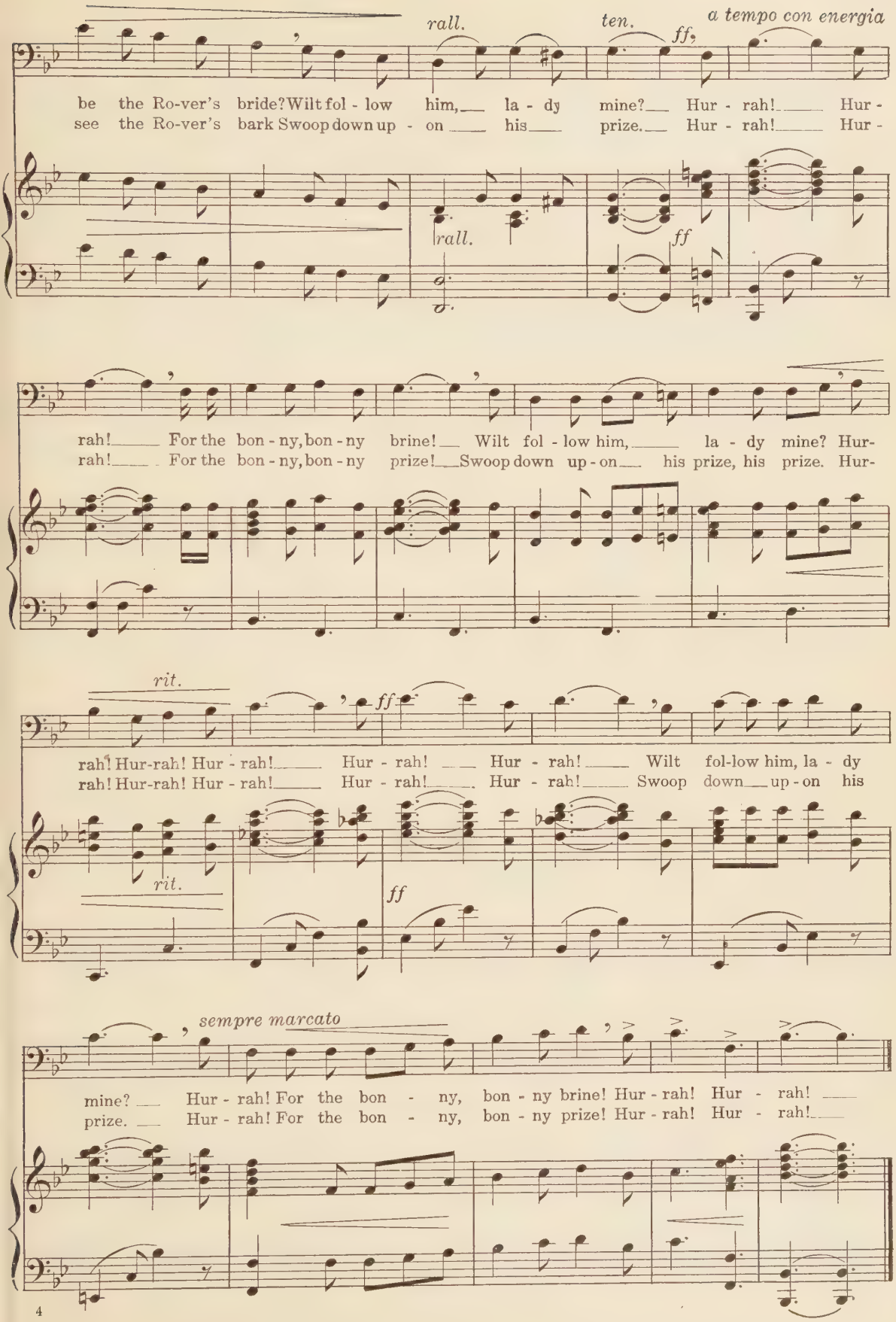
f

1. Where the
2. A -

qui - ver-ing light - ning flings His arrows from out the clouds, And the
midst the storm and rack, You shall see our gal - ley pass, As a

howl - ing tem - pest sings And whistles a - mong the shrouds, 'Tis
ser - pent, lithe and black, Glides through the wav - ing grass. As the

pleasant, 'tis pleasant to ride A - long the foam - ing brine; Wilt
vul - ture, swift and dark, Down on the ring - dove flies, You shall


rall.
ten.
ff
a tempo con energia
be the Ro-ver's bride? Wilt fol - low him, la - dy mine? Hur - rah! Hur -
see the Ro-ver's bark Swoop down up - on his prize. Hur - rah! Hur -
rall.
ff
rah! For the bon - ny, bon - ny brine! Wilt fol - low him, la - dy mine? Hur-
rah! For the bon - ny, bon - ny prize! Swoop down up - on his prize, his prize. Hur-
rit.
ff
rah! Hur-rah! Hur - rah! Hur - rah! Hur - rah! Wilt fol-low him, la - dy
rah! Hur-rah! Hur - rah! Hur - rah! Hur - rah! Swoop down up - on his
rit.
ff
sempre marcato
mine? Hur - rah! For the bon - ny, bon - ny brine! Hur - rah! Hur - rah!
prize. Hur - rah! For the bon - ny, bon - ny prize! Hur - rah! Hur - rah!

The Glory of the Game

William Hamilton Cline

Horatio Parker
Composed for this Series

Resolutely ♩ =132

f

A song to the foot-ball play-ers! A song to the men of might! To the

f

win-ner or los-er sing it; Of the bat-tle that each must fight! Then

win-ner or los-er, here's to him! For win-ner or los-er, who cares? Here's hur-

rah for the foot-ball play-er, And the hon-or and fame he bears!

Since First I Saw Your Face

Thomas Ford

Thomas Ford

Andante ♩ = 84

1. Since first I saw your face I resolv'd To hon - our and re - nown you. If
2. The sun, whose beams most glo - ri - ous are, Re - jec - teth no be - hol - der; And

p

now I be dis - dained I wish My heart had nev - er known you. What!
your pure beau - ty, past com - pare, Made my poor eyes the bol - der, When

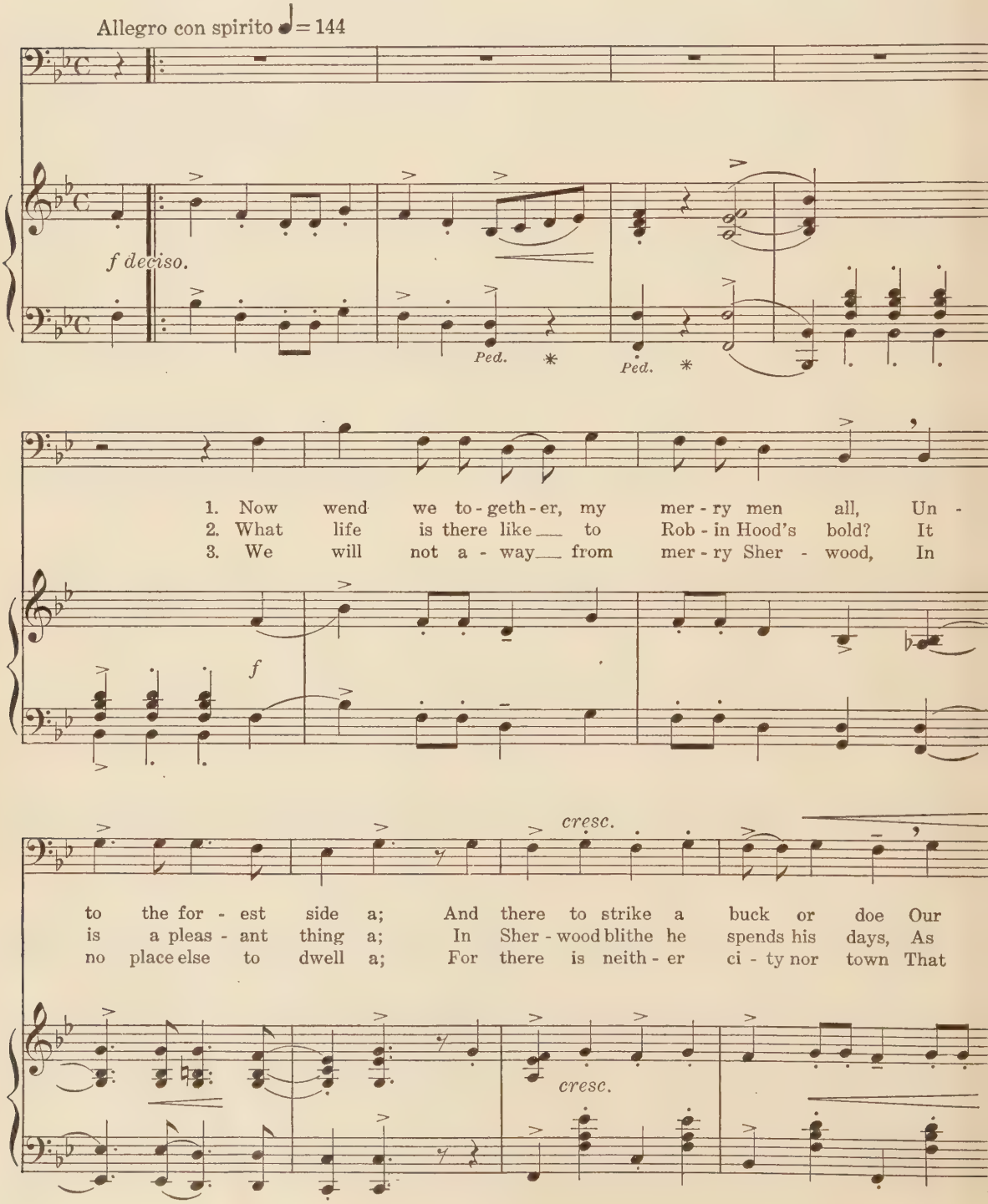
I that lov'd, and you that lik'd, Shall we be - gin to wran - gle?
beau - ty moves, and wit de - lights, And signs of kind - ness bind me,

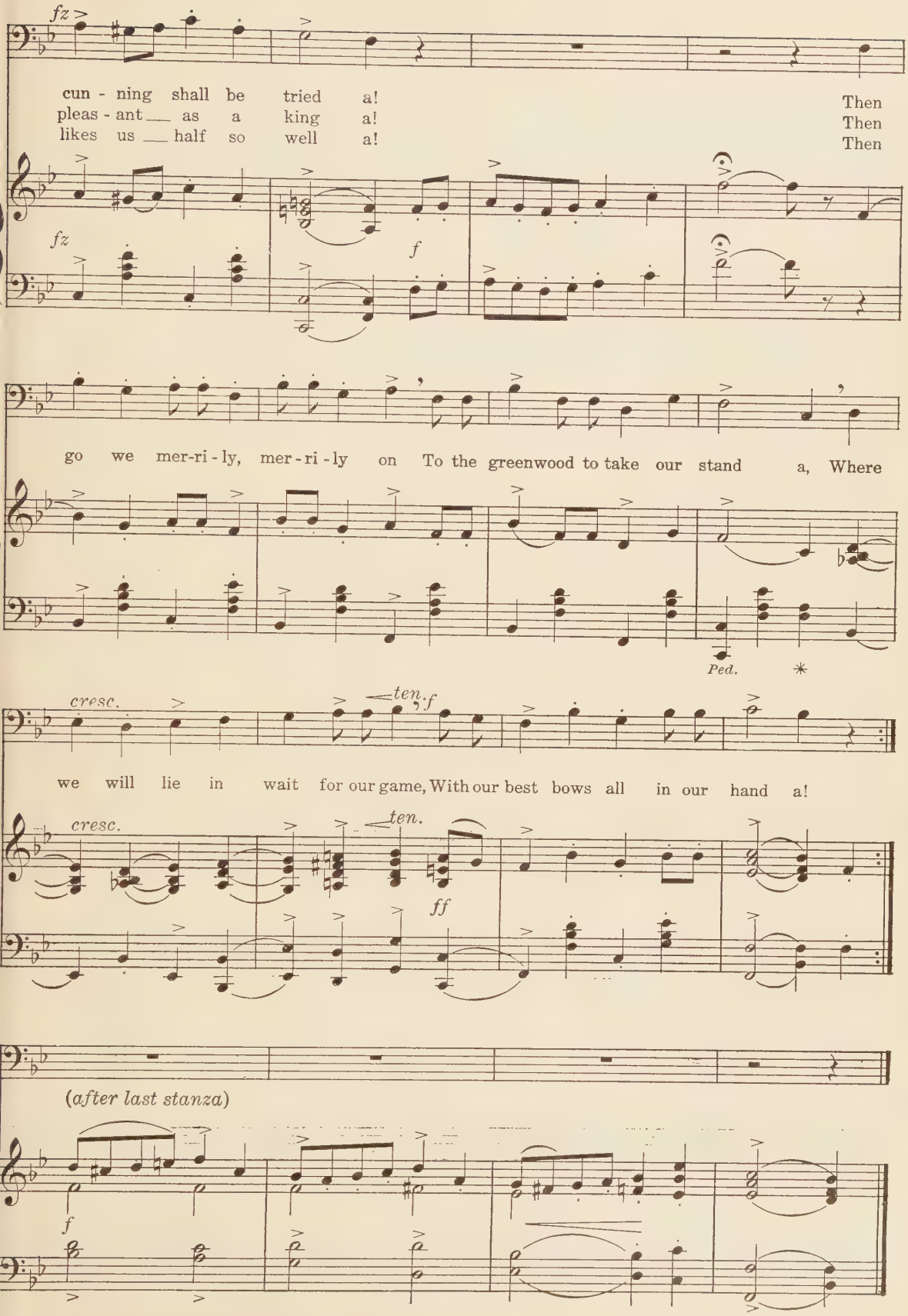
No, no, no! My heart is fast And can - not dis - en - tan - gle.
There, oh there, wher - e'er I go, I'll leave my heart be - hind me.

The Song of Robin Hood and His Huntsmen

Old English Ballad

Reginald de Koven
Composed for this Series

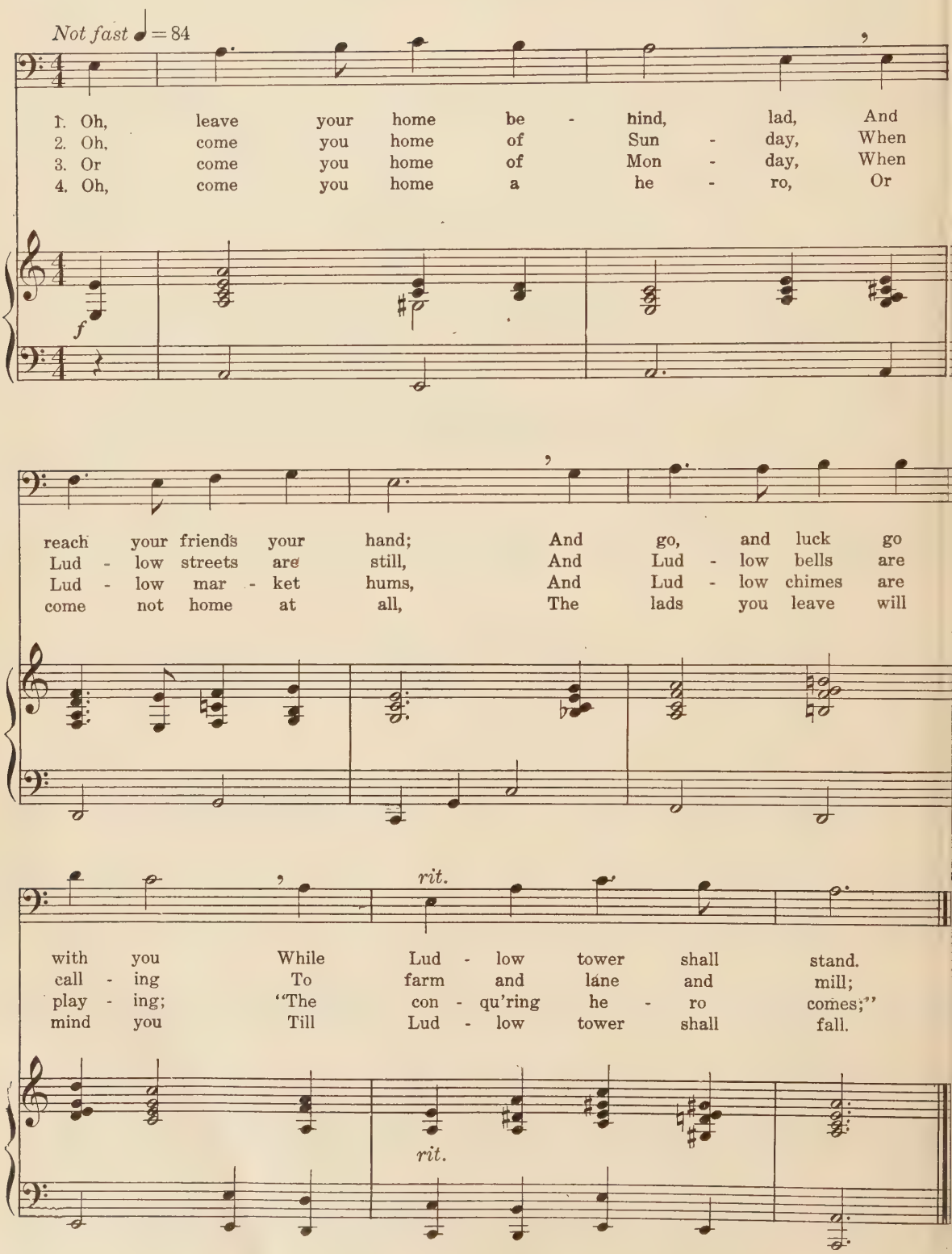



fz
cun - ning shall be tried a! Then
pleas - ant ___ as a king a! Then
likes us ___ half so well a! Then
fz
f
go we mer-ri - ly, mer - ri - ly on To the greenwood to take our stand a, Where
Ped.
cresc.
ten. f
we will lie in wait for our game, With our best bows all in our hand a!
cresc.
ten.
ff
(after last stanza)
f

The Recruit

A. E. Housman

Horatio Parker
Composed for this Series



The Husking

John Greenleaf Whittier

Edward B. Birge
Composed for this Series

♩=120

1. On E - sek Har - den's oak - en floor, With ma - ny an au - tumn
2. They took their plac - es; some by chance, And oth - ers by a

thresh-ing worn, Lay heaped the ears of un - husked corn. And
mer - ry voice Or sweet smile gui - ded to____ their choice. How

thith - er came young men and maids, Be - neath a moon that,
pleas - an - tly the ris - ing moon, Be - tween the shad - ows

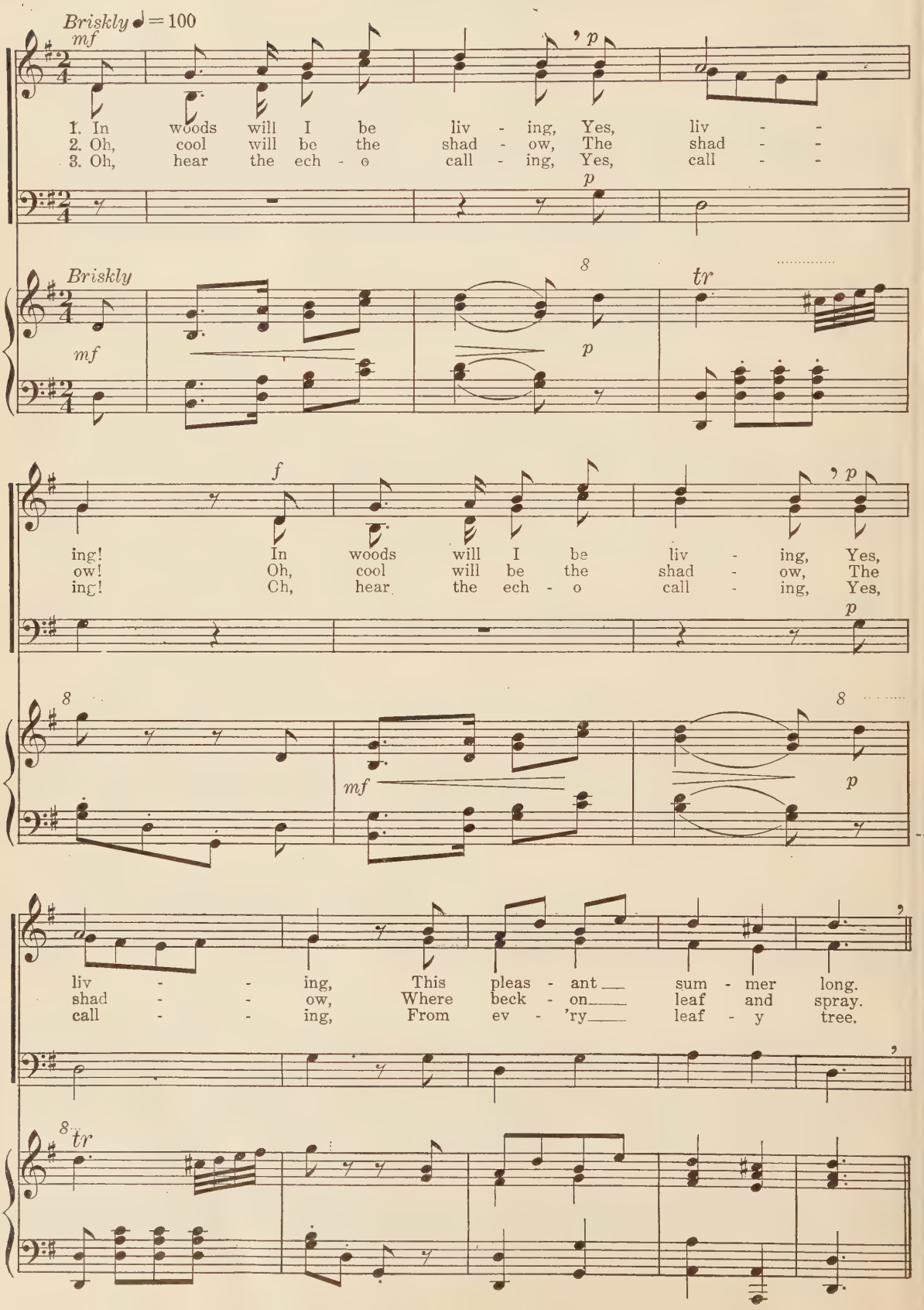
a - go.
elm boughs!

large and low, Lit that sweet eve of long a - go.
of the mows, Looked on them through the great elm boughs!

Greenwood Song

Ann Underhill

Heinrich Sattler



The for - est peace is giv - ing, hap - pi - ness and song;
The flow'r - et of the mea-dow is my guest to - day;
The low, sweet notes are fall - ing; "greenwood life for me!"

mf *f*

The for - est peace is giv - ing, And hap - pi - ness and song; The
The flow'r - et of the mea - dow, She is my guest to - day; The
The low, sweet notes are fall - ing; "A greenwood life for me!" The

mf *f*

Its
Of
The

mf *f*

for - est peace is giv - ing, And hap - pi - ness and song.
flow'r - et of the mea - dow, She is my guest to - day.
low, sweet notes are fall - ing; "A green - wood life for me!"

peace is giv - ing, And hap - pi - ness and song.
flow - 'ry mea - dow, She is my guest to - day.
notes are fall - ing; "A green - wood life for me!"

8

Prayer

M. Louise Baum

H. G. Näge

Not too slowly ♩ = 80

p

1. Lord, I pray Thee, Hear my earn - est prayer.
2. Leave me nev - er, Thou who lov - est me!
3. Show, ah show me, God of love and light,

p

mf

Teach me to o - bey Thee; Make my path - way fair.
Guard and guide me ev - er; Keep me close to Thee.
How my heart may know Thee; Live as in Thy sight.

mf

Themes

From *The Sonata Pathétique*
First Movement (Introduction)

Ludwig van Beethove
(Opus 13)

Grave

f *p* *f* *p* *f* *p* *sf* > *p* *f* *f*

First Movement (Main Theme)

Allegro di molto e con brio

p *sf* *p* *cresc.*

Tramping Song

Abbie Farwell Brown

E. Kreutzer

Briskly ♩= 116

1. Hark the mu - sic of our feet! Hear the tramp, tramp, tram - ping
2. Hap - py wan - der - ers we go, With a tramp, tramp, tram - ping

ech - o! With a hail to all we meet, And a smile to cheer them on their
meas - ure, While the scen - ted breez-es blow, And the grass is gen-tle to our

way. Mer - ry com - rades, knee to knee, Tram - ping o - ver hill and
feet. Shad - ows cool in - vite our stay; Laugh - ing wa - ters bid us

hol - low. For - ward ev - er, gay and free, Down the way we love to
dal - ly. For - ward, com-rades, on our way, Up the hill and down the

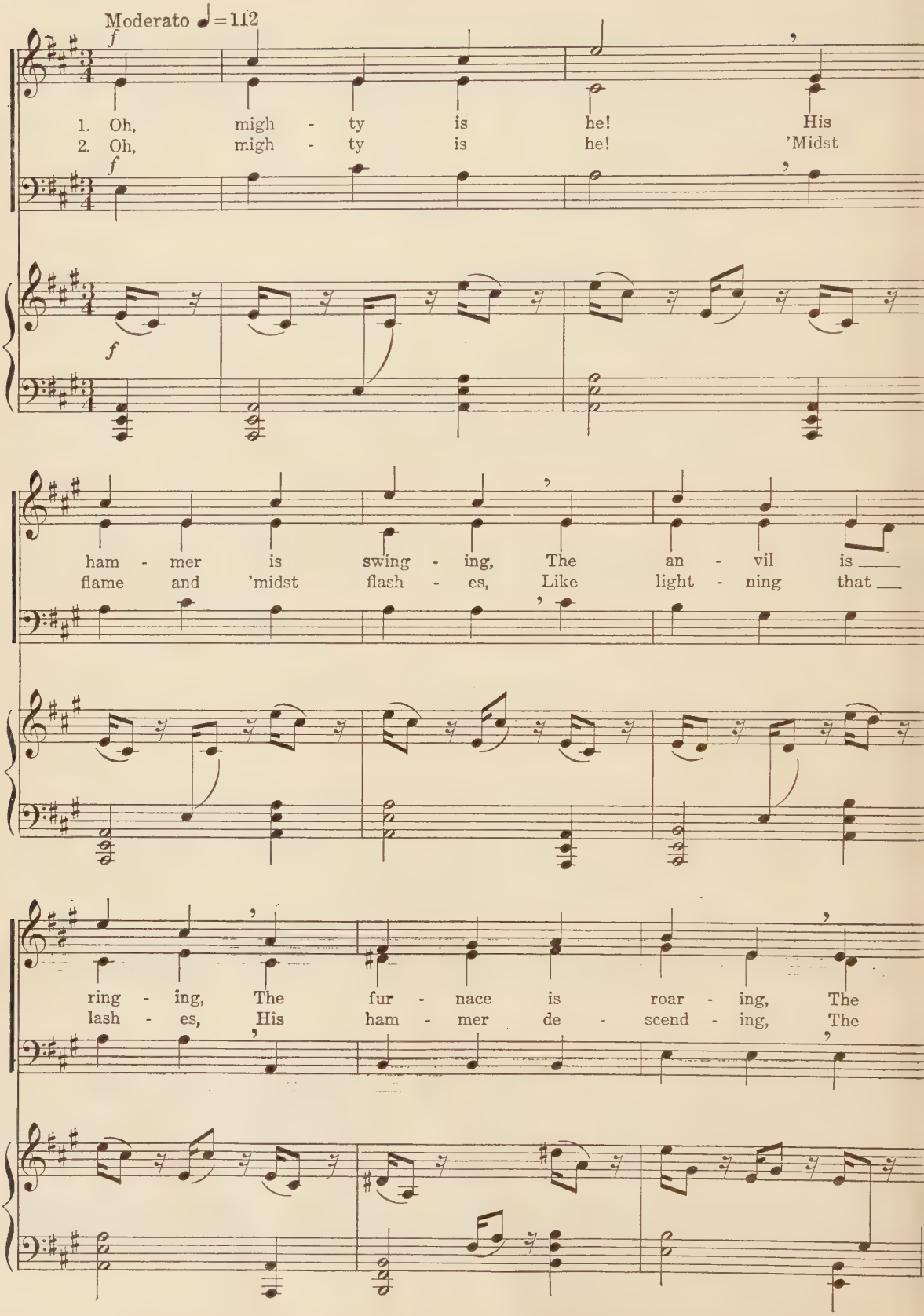
fol - low! Tramping, Tramping, With a shout of glee!
val - ley! Tramping, Tramping, With a gay good day!

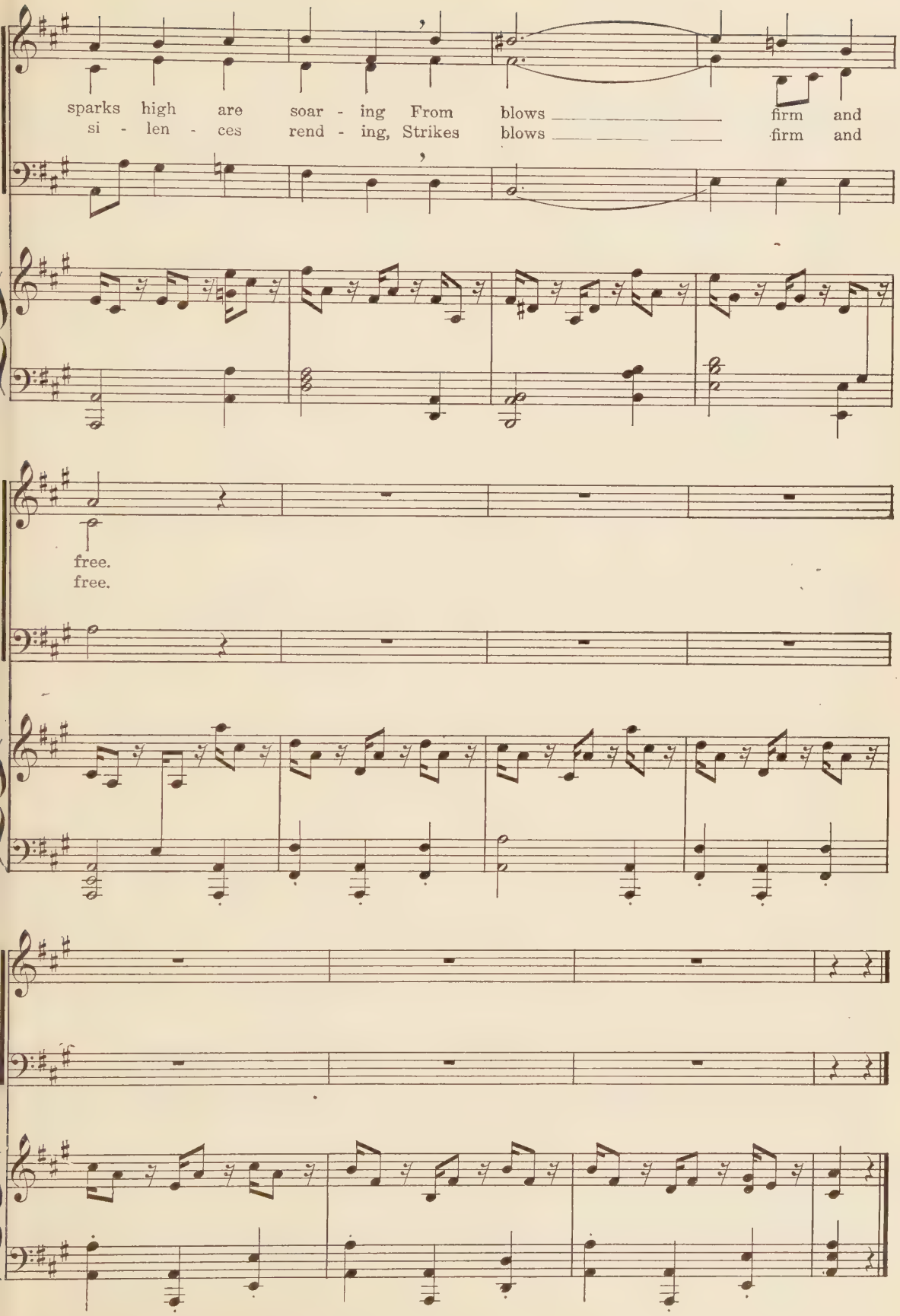
Tramping, Tramping,

The Blacksmith

Seymour Barnard

Johannes Brahm




sparks high are soar - ing From blows firm and
si - len - ces rend - ing, Strikes blows firm and
free.
free.

A Castle in the Air

Adelaide Ann Proctor

Edward B. Birge
Composed for this Series

♩=92

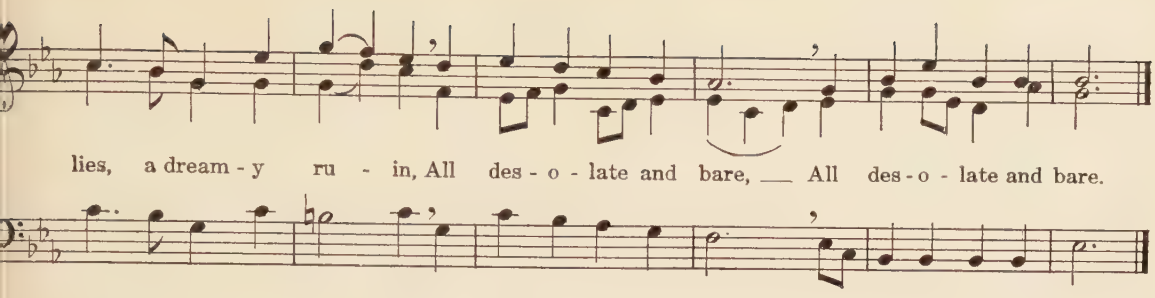
I built my-self a cas - tle, So no - ble, grand, and fair; I

built my-self a cas - tle, A cas - tle in the air. I

looked at all the cas - tles That rise to grace the land, But

nev - er saw an - oth - er So state-ly or so grand. And

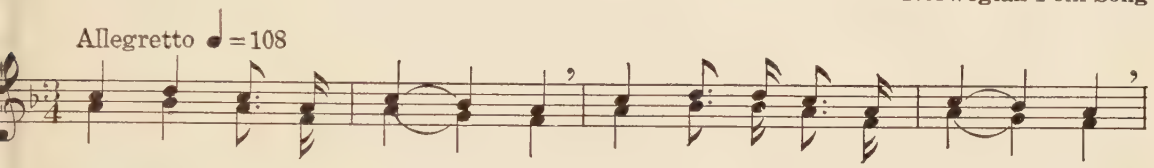
now you see it shat - tered, My cas - tle in the air; It

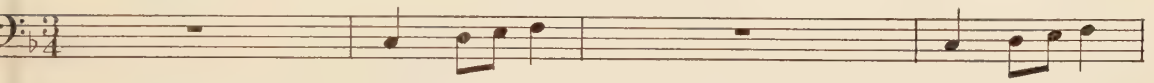


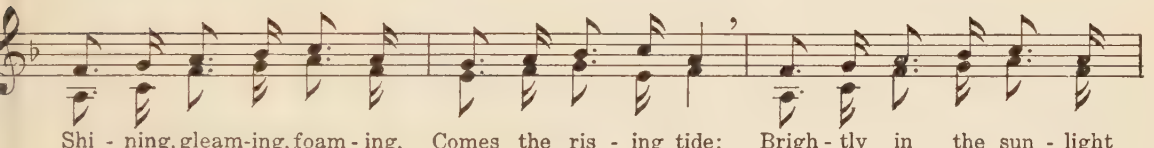
Ebb and Flow

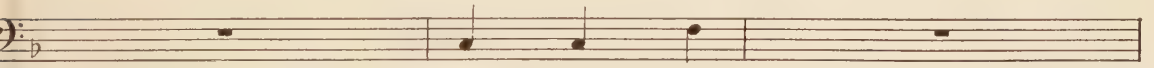
bbie Farwell Brown

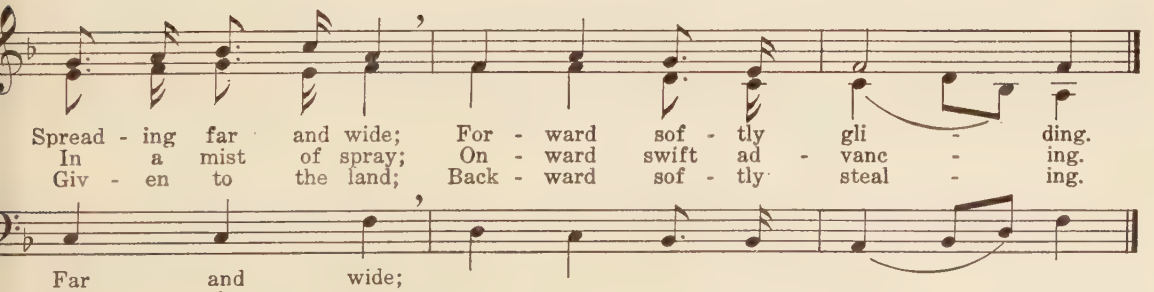
Norwegian Folk Song







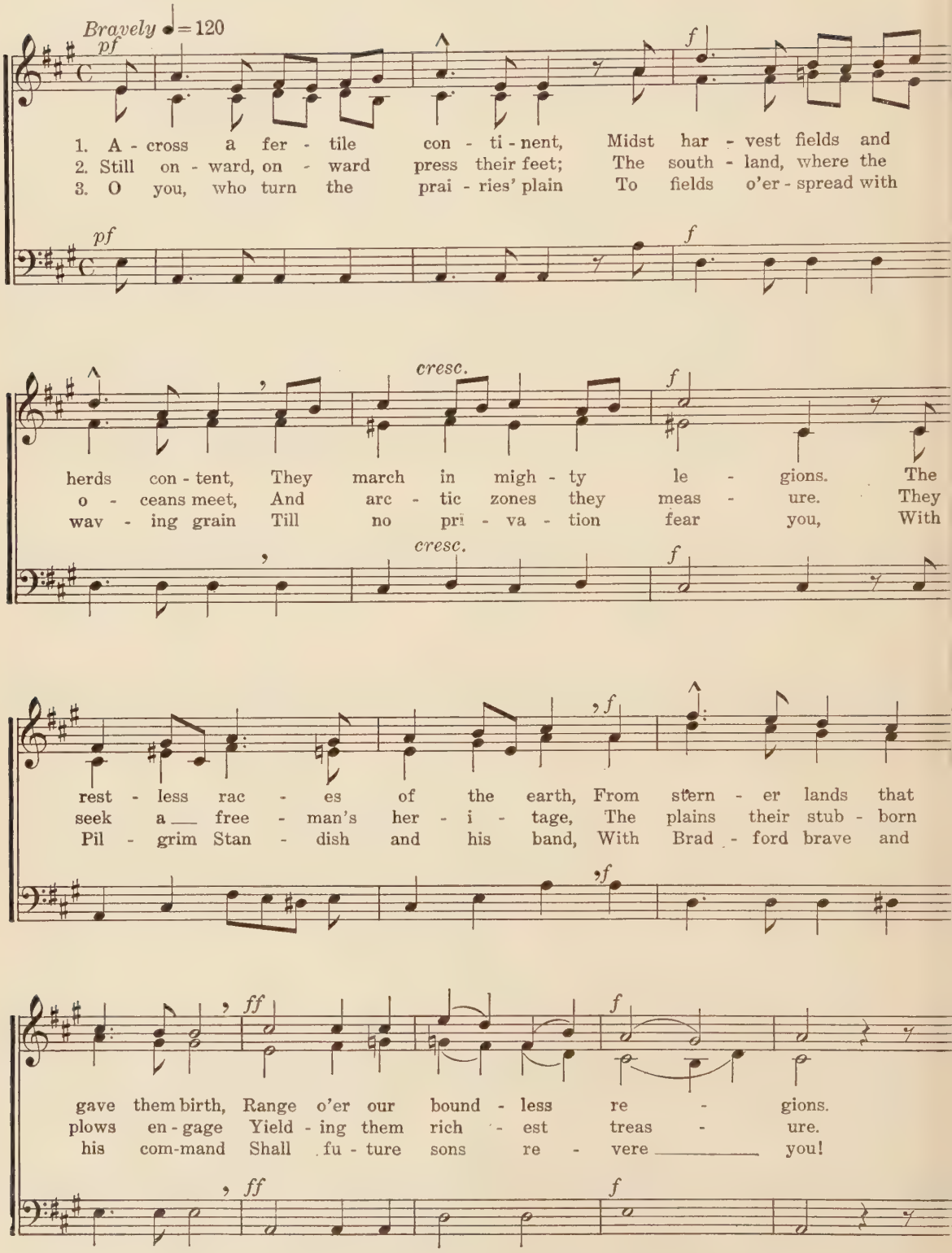




The Immigrants

Seymour Barnard

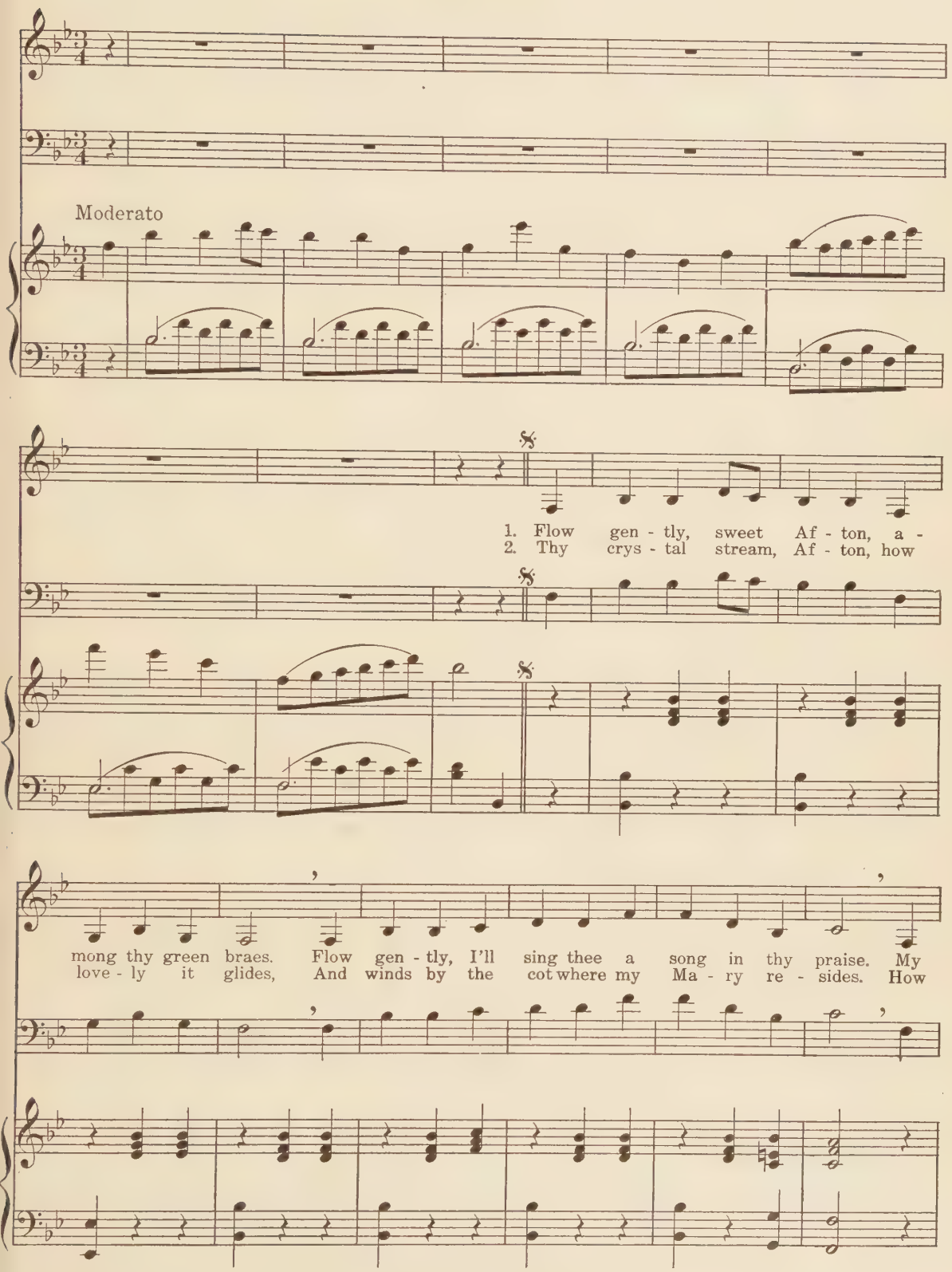
Gustave Flüge



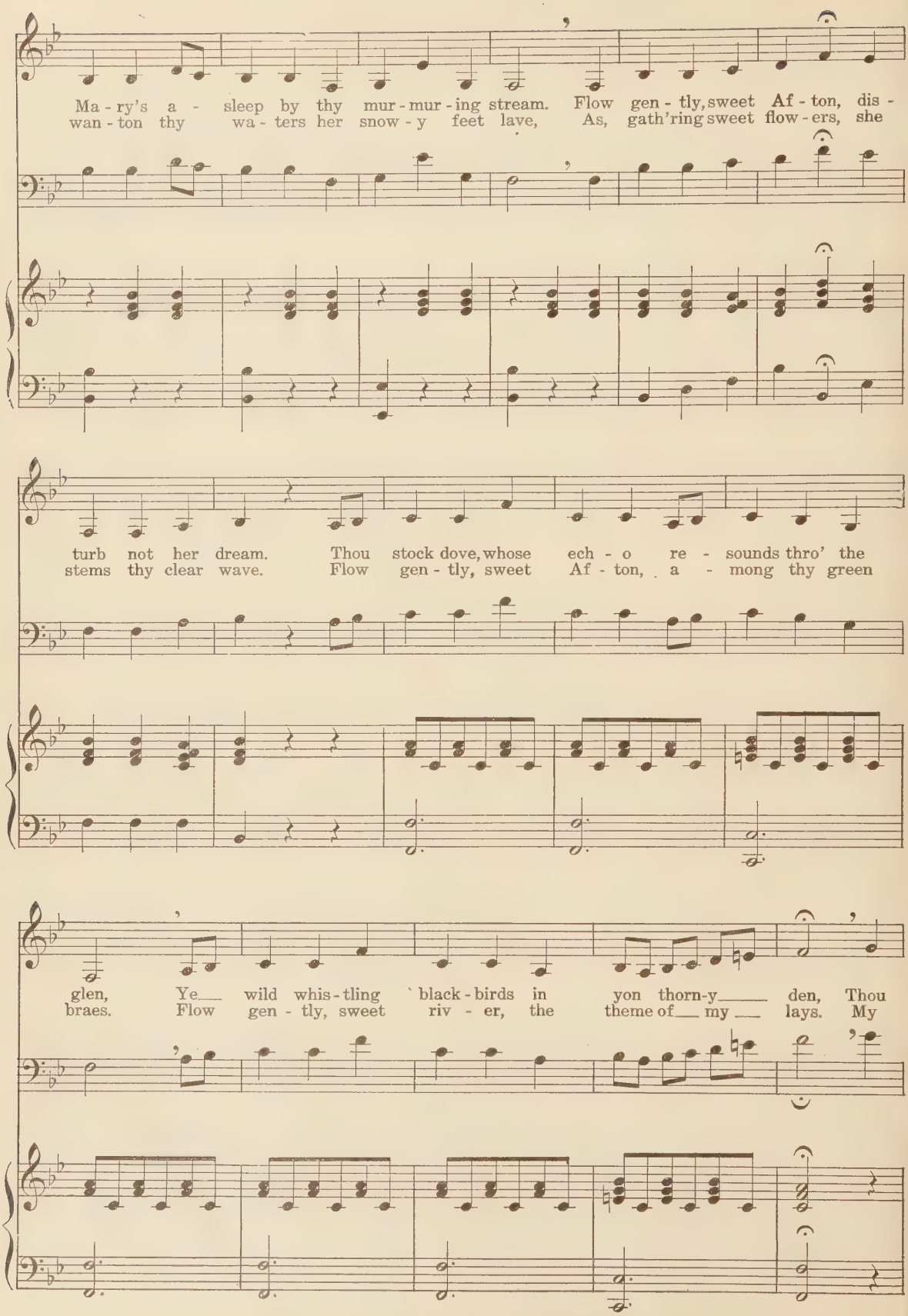
Flow Gently, Sweet Afton

Robert Burns

J. E. Spilman



The Alto and Tenor parts are in exact unison


Ma - ry's a - sleep by thy mur - mur - ing stream. Flow gen - tly, sweet Af - ton, dis -
wan - ton thy wa - ters her snow - y feet lave, As, gath'ring sweet flow - ers, she
turb not her dream. Thou stock dove, whose ech - o re - sounds thro' the
stems thy clear wave. Flow gen - tly, sweet Af - ton, a - mong thy green
glen, Ye wild whis - tling black - birds in yon thorn - y den, Thou
braes. Flow gen - tly, sweet riv - er, the theme of my lays. My

green-cres - ted lap-wing, thy screaming for - bear; I charge you, dis - turb not my
Ma - ry's a - sleep by thy mur - mur - ing stream. Flow gen - tly, sweet Af - ton, dis -

slum-ber - ing fair.
turb not her dream.

f

D.S.

Theme

From *The Sonata Appassionata*
First Movement (Main Theme)

Ludwig van Beethoven
(Opus 57)

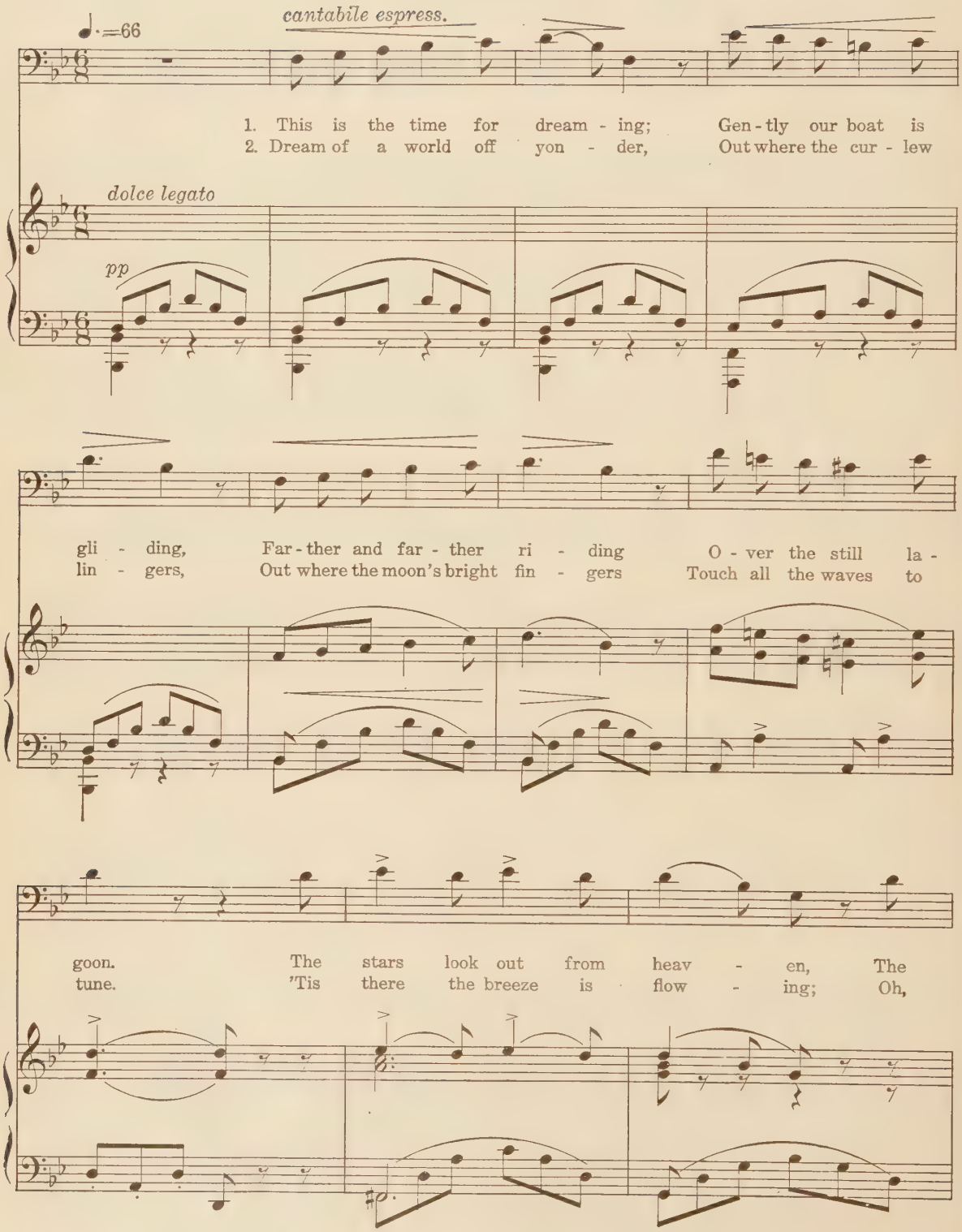
pp

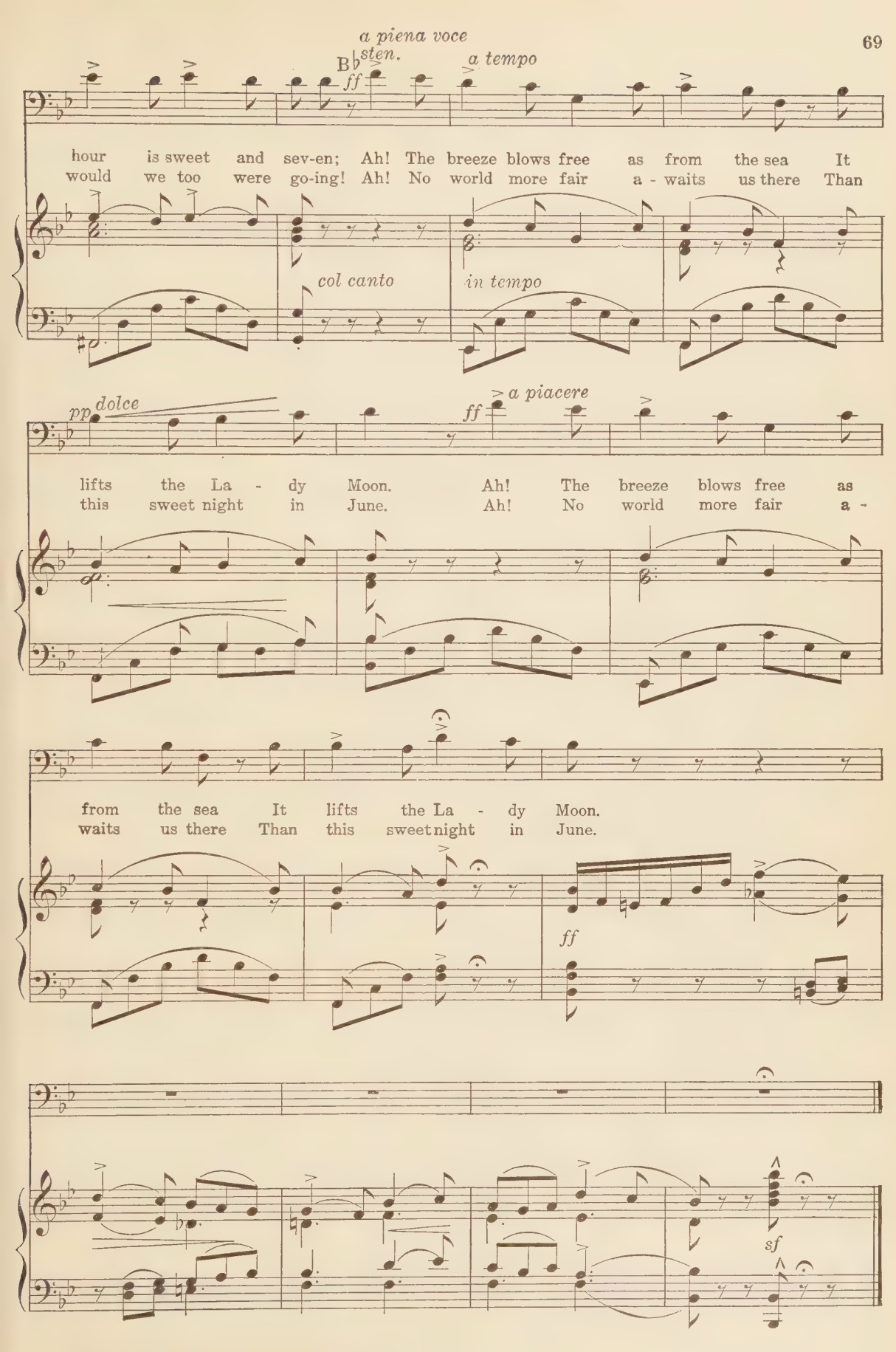
tr

Barcarolle

M. Louise Baum

Neapolitan Folk Song




a piena voce
B♭ sten.
ff
a tempo
hour is sweet and sev-en; Ah! The breeze blows free as from the sea It
would we too were go-ing! Ah! No world more fair a - waits us there Than
col canto
in tempo
pp dolce
ff
a piacere
lifts the La - dy Moon. Ah! The breeze blows free as
this sweet night in June. Ah! No world more fair a -
from the sea It lifts the La - dy Moon.
waits us there Than this sweet night in June.
ff
sf

On Saturday Holiday

Genevieve Fox — English Folk Song

Bold ♩=104

1. The ball ground ech - oes with our shouts, 'Tis Sa - tur - day hol - i - day! 'Tis
2. The swim-ming pool lies cool and deep, 'Tis Sa - tur - day hol - i - day! 'Tis
3. And should it rain, oh, what care we, On Sa - tur - day hol - i - day? When

spring and a hol - i - day! Just watch how our team can play! We're
June and a hol - i - day! With noth - ing to do but play! To
ours is the whole long day, With noth - ing to do but play? Our

out to score, we're out to win, On Sa - tur-day hol - i - day!
dive and swim and splash with glee, All Sa - tur-day hol - i - day!
bait can lure the wa - ry trout, On Sa - tur-day hol - i - day!

Spin, Spin

(*Melody in the Alto-Tenor Part*)

John Guard — Hugo Jüngst

♩=60

First and Second Soprano

p

1. Spin, spin, the live - long day; Ma - ry at her wheel must stay.
2. "Hedge - ro - ses men can see, Pluck and prize and why not me?
3. "Spin, spin, my daugh - ter dear; With to - mor - row he'll be here."

mf Alto

1. Spin, spin, the live - long day; Ma - ry at her wheel must stay.
2. "Hedge - ro - ses men can see, Pluck and prize and why not me?
3. "Spin, spin, my daugh - ter dear; With to - mor - row he'll be here."

Alto-Tenor and Bass

mf

p

Out of doors the wa - ters spring, Breez - es blow and bird - ies sing.
Time flies fast, and this year, too, No one comes to wed or woo."
Ma - ry span; her hot tears ran; Nev - er came the look'd - for man.

Out of doors the wa - ters spring, Breez - es blow and bird - ies sing.
Time flies fast, and this year, too, No one comes to wed or woo."
Ma - ry span; her hot tears ran; Nev - er came the look'd - for man.

I Remember

Thomas Hood

Peter Christian Lutkin
Composed for this Series

♩=72

1. I re - mem - ber, I re - mem - ber The house where I was born; The lit - tle win - dow where the sun Came creep - ing in at morn.
2. I re - mem - ber, I re - mem - ber Where I was used to swing, And thought the air must rush as fresh To swal - lows on the wing.
3. I re - mem - ber, I re - mem - ber The fir trees, dark and high; I used to think their slen - der tops Were close a - gainst the sky.

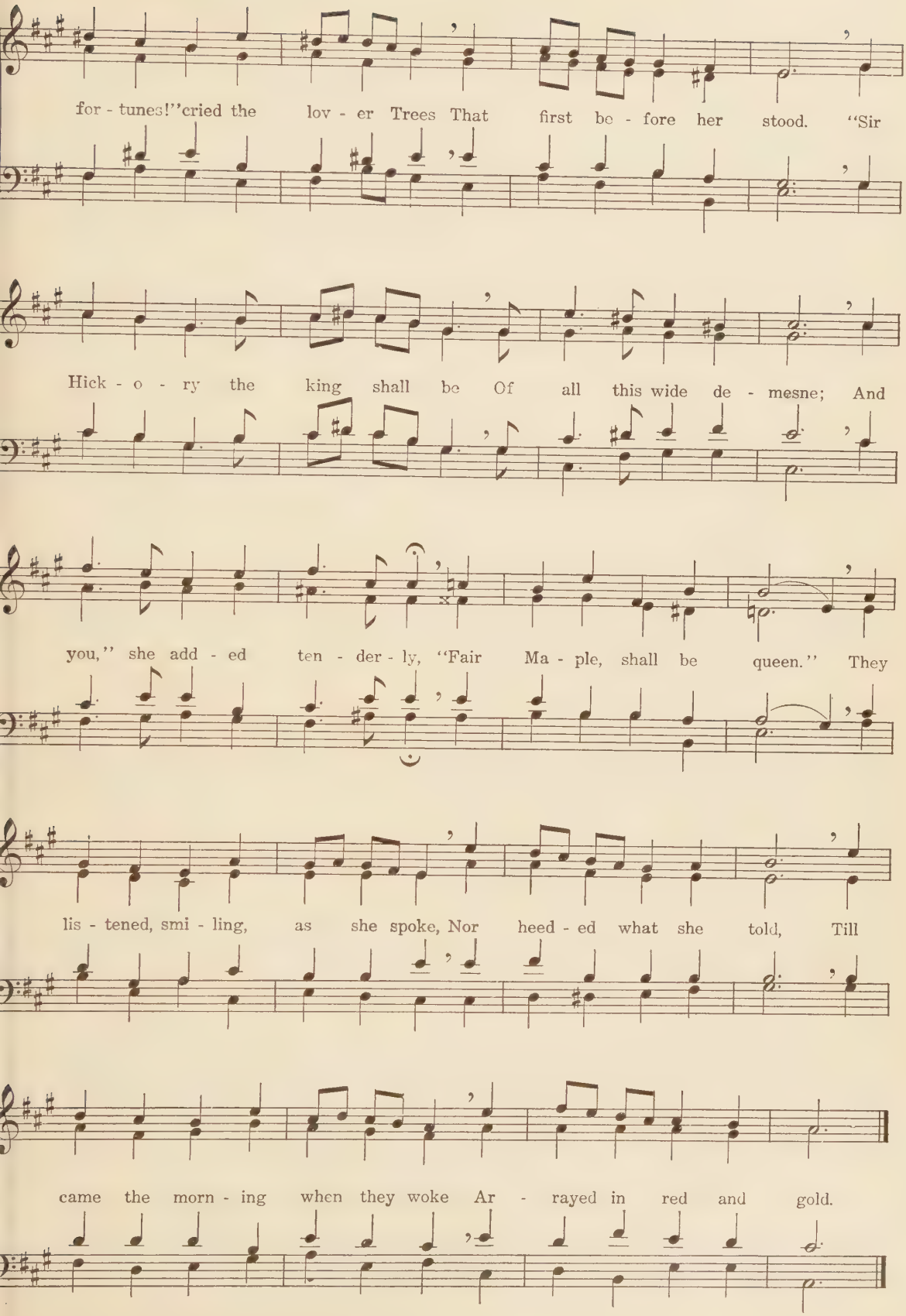
Fulfilled

John Banister Tabb

Edward B. Birge
Composed for this Series

♩=108

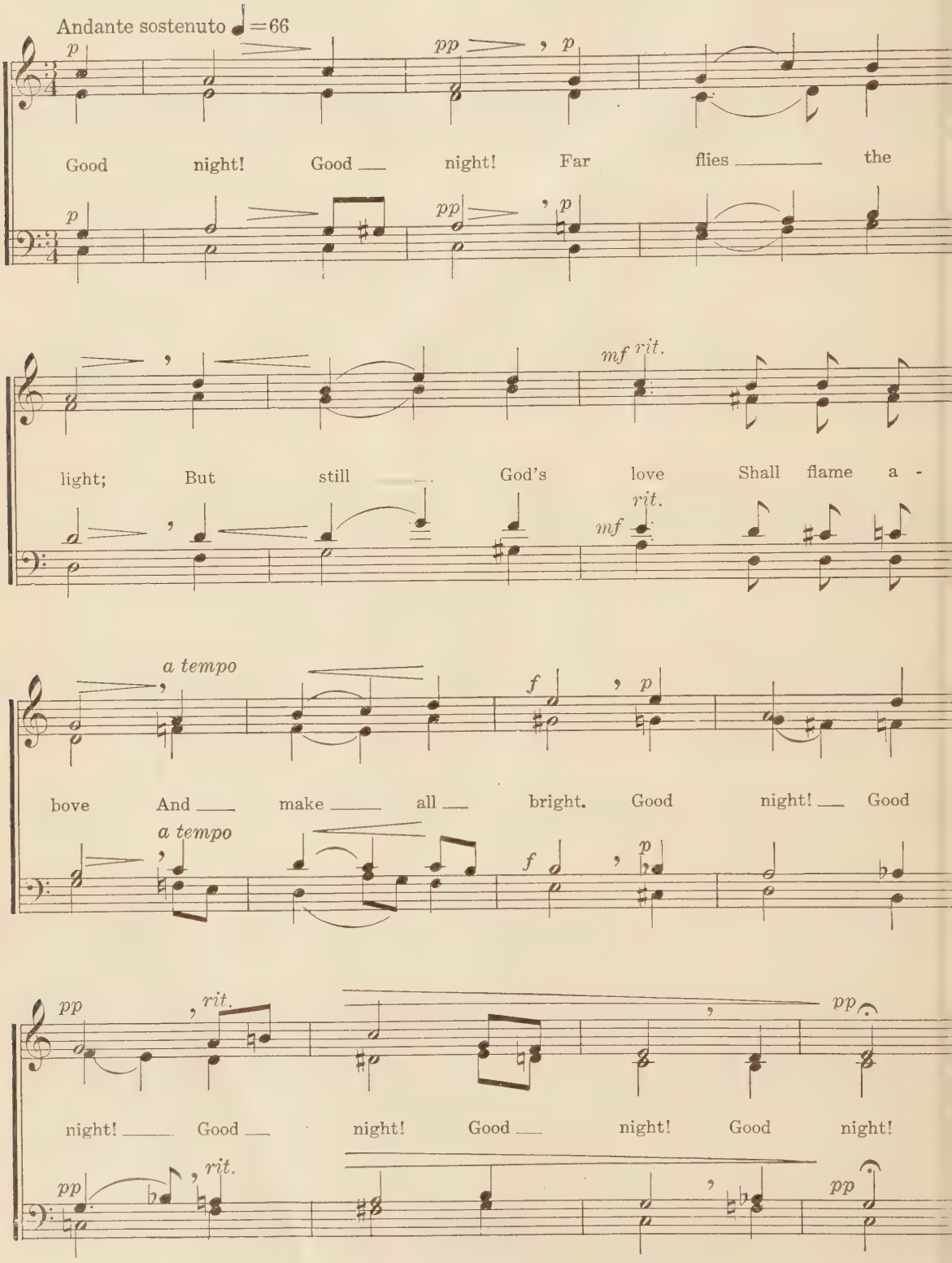
'Twas Au - gust: and a Gyp - sy Breeze Came wan - d'ring thro' the wood. "Our


for - tunes!" cried the lov - er Trees That first be - fore her stood. "Sir
Hick - o - ry the king shall be Of all this wide de - mesne; And
you," she add - ed ten - der - ly, "Fair Ma - ple, shall be queen." They
lis - tened, smi - ling, as she spoke, Nor heed - ed what she told, Till
came the morn - ing when they woke Ar - rayed in red and gold.

Good Night

Victor Hugo

Max Reger
Composed for this Series



Song of the Zetland Fishermen

ir Walter Scott

Peter Christian Lutkin
Composed for this Series

♩.=72

1. Fare - well, mer - ry maid - ens, to song and to laugh, For the
2. For now in our boats, made of stout Nor - way deal, We must
3. We'll sing while we bait and we'll sing while we haul; For the
4. Huz - za! my brave com - rades, give way for the Haaf! We shall

brave lads of Wes - tra are bound for the Haaf; And
dance on the waves with the por - poise and seal! The
deeps of the Haaf have e - nough for us all. There's
soon - er come back to the dance and the laugh. For

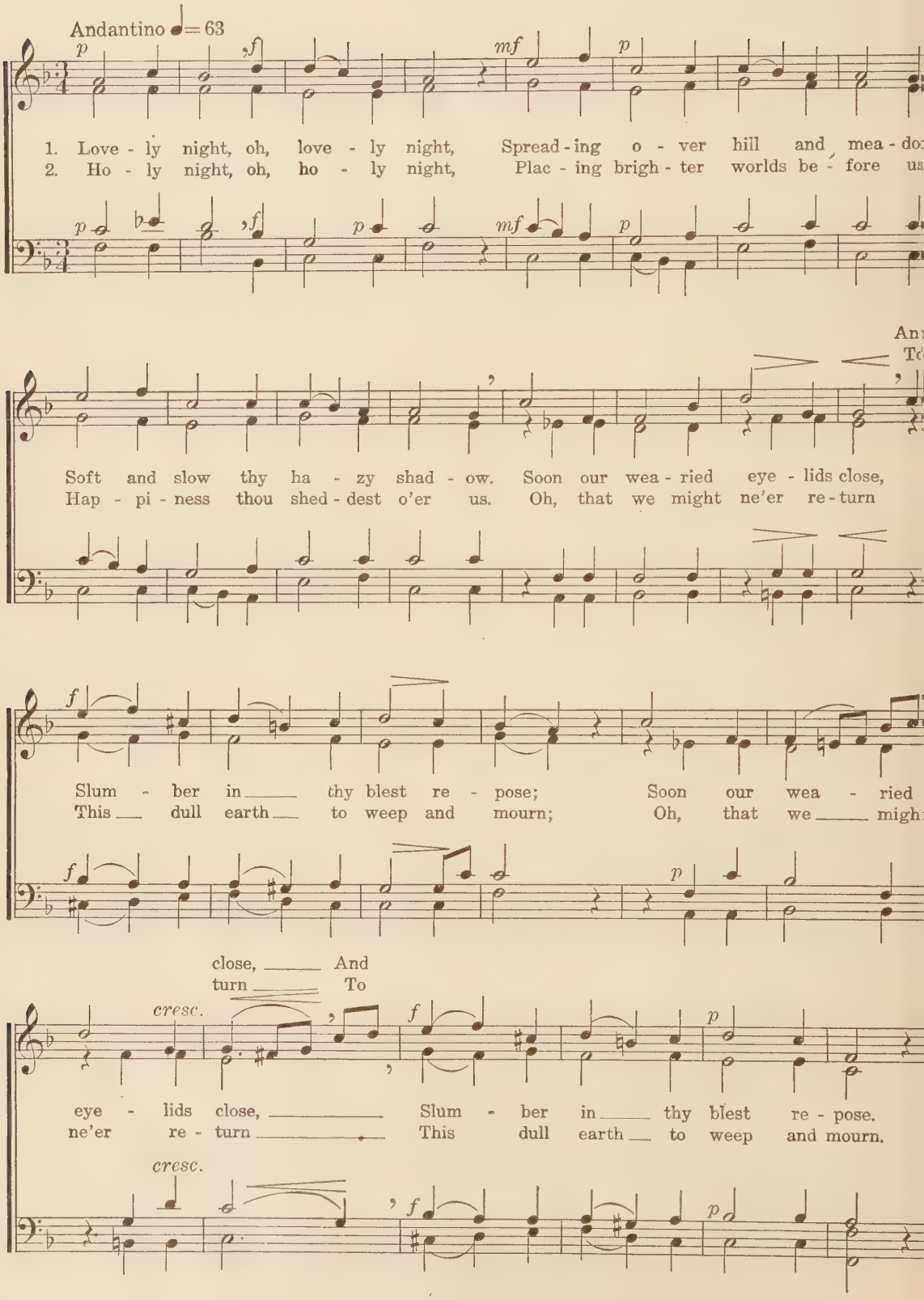
we must have la - bor and hun - ger and pain Ere we
breeze it shall pipe, so it pipe not too high, And the
torsk for the gen - tle and skate for the carle, And there's
life with - out mirth is a lamp with - out oil; Oh, then

dance with the maids of Dun - ross - ness a - gain.
gull be our song - stress when e'er she flits by.
wealth for bold Mag - nus, the son of the earl.
mirth and long life to the bold Mag - nus Troil!

Hymn to Night

From the French

Franz Xavier Chwa



Here by Friendship Firm United

J. Foxwell

W. A. Mozart

♩=76

1. Here by friend - ship firm u - ni - ted, Hand in hand we join de -
2. Let us praise the great Cre - a - tor, Lord of all the powers of
3. Those on earth will best o - bey Him, Who by faith and truth re -

ligh - ted, Raised by love to thoughts sub - lime! Hearts thus wel - ded
na - ture. Praise Him for His wise de - cree, Mak - ing faith and
pay Him For His grace and good - ness shown. Love to God and

naught can sev - er; Vir - tue's bond will last for - ev - er; Stead - fast
truth the meas-ure Of our earth - ly joy and pleas-ure. Lead - ing
man are blen-ded In each kind - ly act ex - ten - ded. These He

through the storms of time; Stead - fast through the storms of time.
us from ill ____ to flee; Lead - ing us from ill ____ to flee.
ev - er deigns to own; These He ev - er deigns to own.

When Green Leaves Come Again

Dinah Mulock Craik

Max Bruch
Composed for this Serie

Moderato ♩=104

When green leaves come a - gain, my love, When green leaves come a - gain, Why

put on such a cloud - y face, When green leaves come a - gain?

cresc.

Nay, lift up thank - ful eyes, my sweet! Count e - qual, loss and gain:

Be

cause, *cresc.* *ritard.*

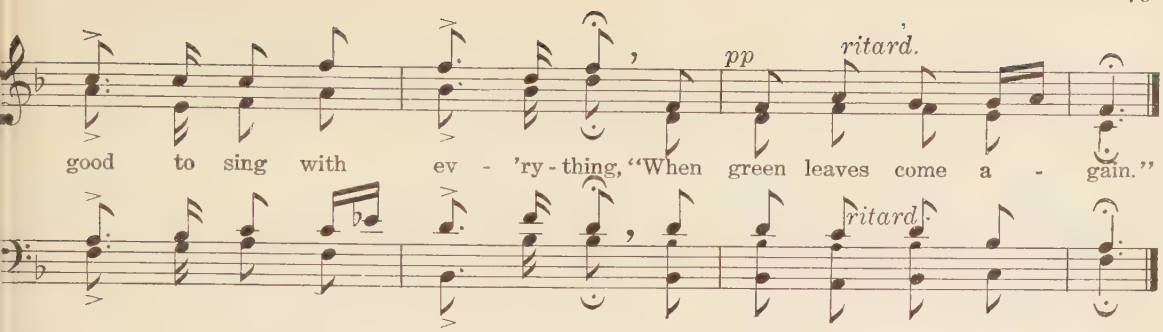
Be - cause, as long as our world lasts, Green leaves will come a - gain. For,

cresc. *ritard*

a tempo

sure as earth lives un-der snows, And love lives un - der pain, 'Tis

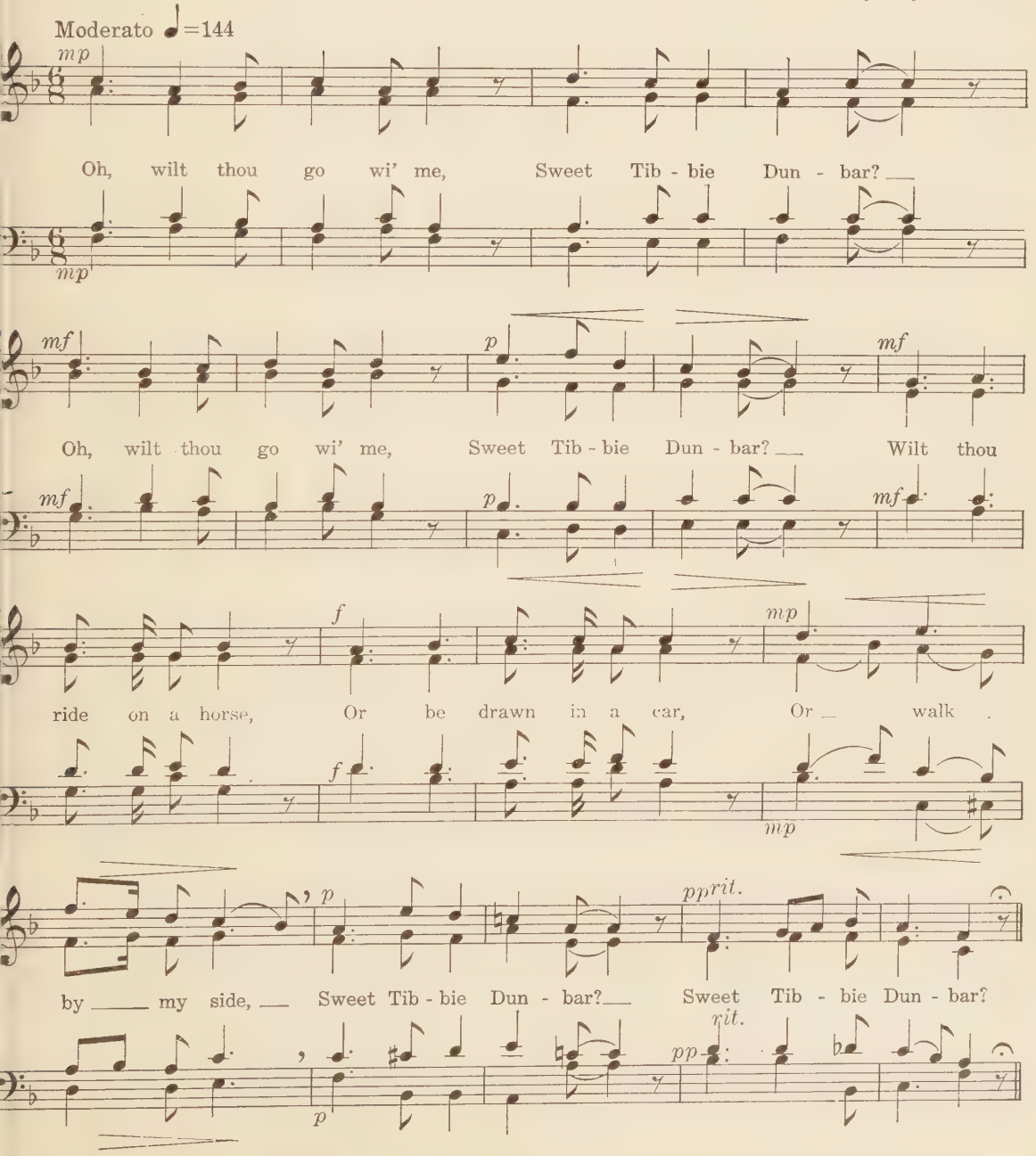
a tempo

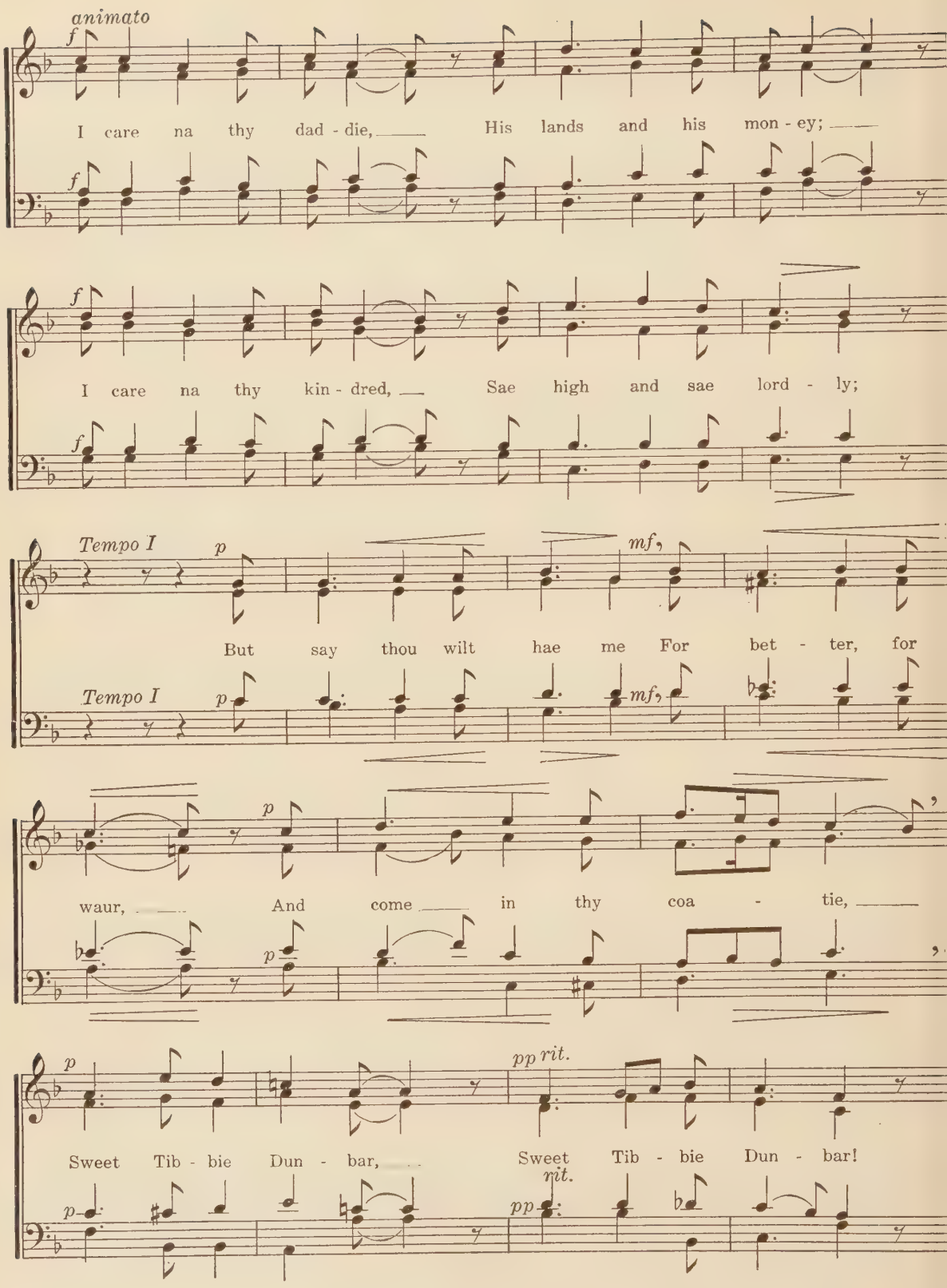


Tibbie Dunbar

Robert Burns

Frank van der Stucken
Composed for this Series

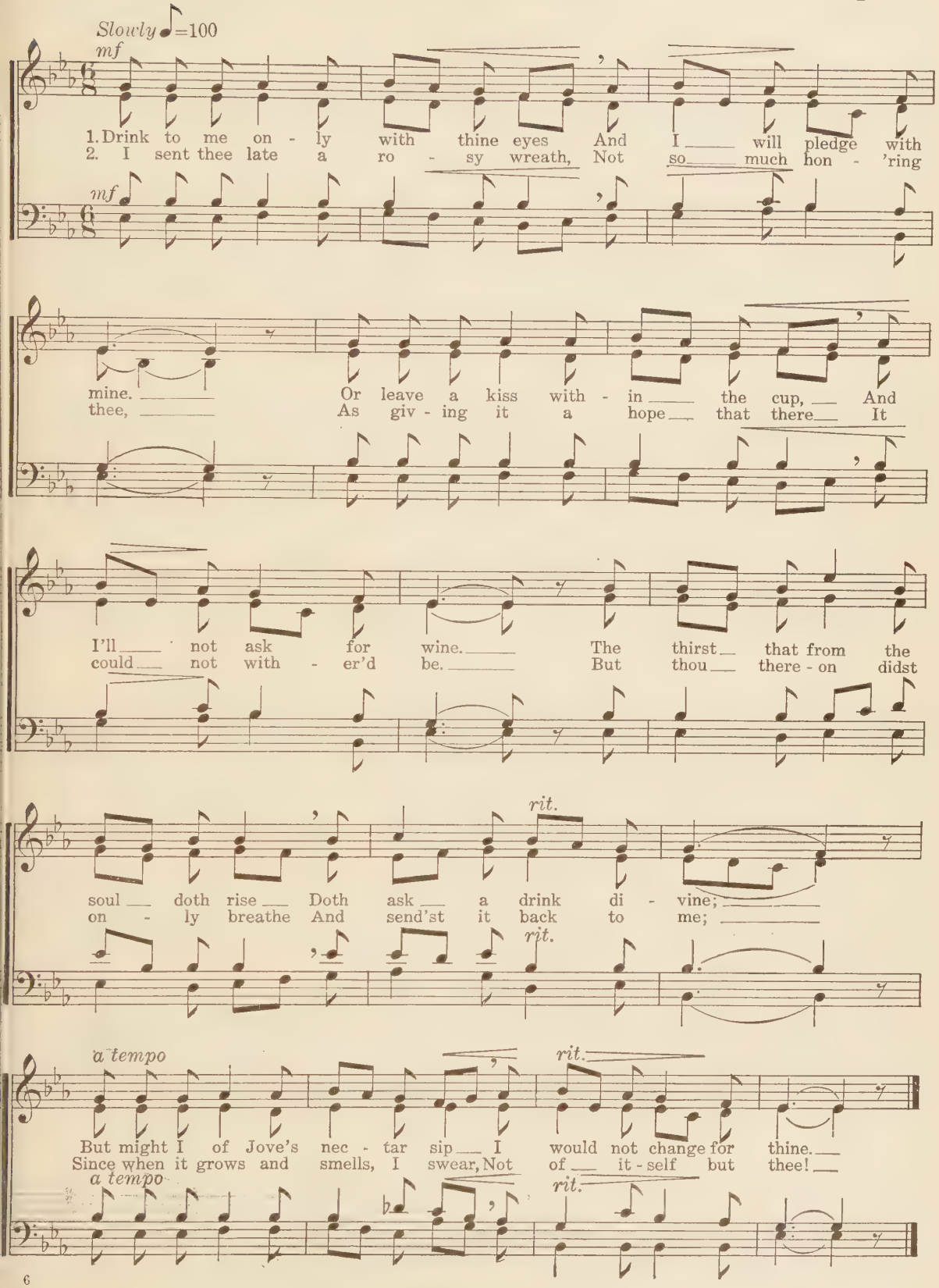



animato
f
I care na thy dad - die, His lands and his mon - ey;
I care na thy kin - dred, Sae high and sae lord - ly;
Tempo I
p
mf,
But say thou wilt hae me For bet - ter, for
waur, And come in thy coa - tie,
Sweet Tib - bie Dun - bar, Sweet Tib - bie Dun - bar!
pp rit.

Drink to Me Only with Thine Eyes

Ben Jonson

Old English Air



A Man Who Would Woo a Fair Maid

W. S. Gilbert

Peter Christian Lutkin
Composed for this Series

♩=72

1. A man who would woo a fair maid Should
2. He should pren - tice him - self at four - teen And
3. It is pure - ly a mat - ter of skill, Which

pren - tice him - self to the trade; Should
prac - tice from morn - ing to e'en; And
all may at - tain if they will; But

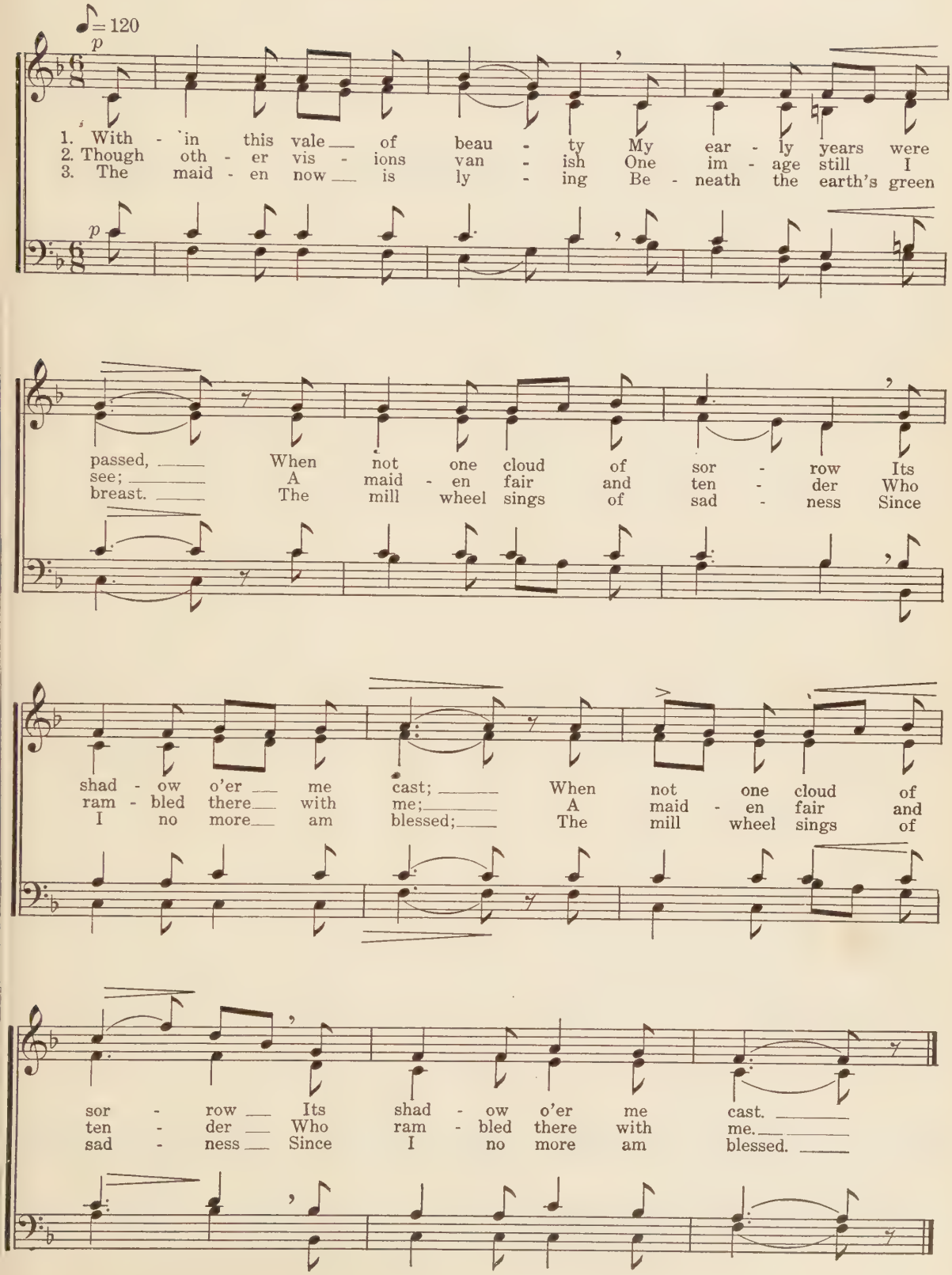
stud - y all day in me - thod - i - cal way How to
when he's of age, if he will, I'll en - gage He may
yet ev - 'ry Jack, he must stud - y the knack, If he

flat - ter, ca - jole, and per - suade.
cap - ture the heart of a queen.
wants to make sure of his Jill.

The Mill Wheel

T. Pinder

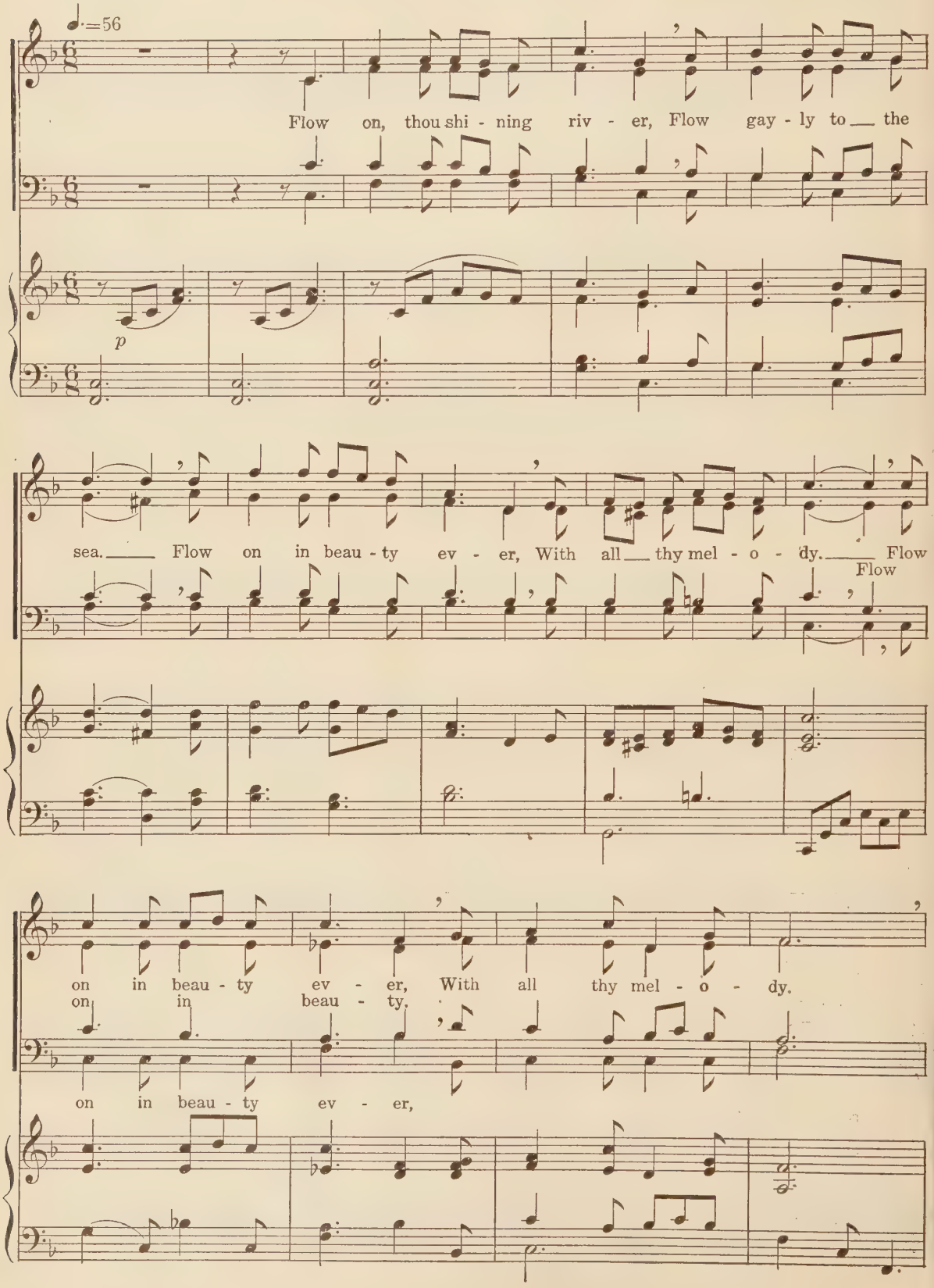
Friedrich Glück



Flow On, Thou Shining River

Eliza Lee Follen

Horatio Parker
Composed for this Series



Where has thy gen - tle cur-rent strayed? Teach all thy joy - ous tale to me.

f

Let it flow on ___ thro' light and shade; My song shall fol - low thee. ___ My song shall fol - low

mf

f

mf

thee, Flow on, thou shi - ning riv - er, Flow

p

My song shall fol - low thee. ___ Flow on, thou shi - ning riv - er, Flow

p

gay - ly to the sea. Flow on in beau - ty ev - er, With all thy mel - o -

dy. Flow on in beau - ty ev - er, With all thy mel - o -

Flow on in beau - ty, With all thy mel - o -

Flow on in beau - ty ev - er, With all thy mel - o -

dim. e rit.

dy. Flow on! Flow on!

Off to the Cruise

F. G. Watts

Charles Villiers Stanford
Composed for this Series

Allegro ♩ = 80

Soprano

mf

1. The moon is climb - ing up the night, ____ and
2. A shoal of fish is off our shore, ____ and

Alto

f

Yeo, heave ho! and yeo, heave ho! and

Tenor (8va lower)

f

Yeo, heave ho! and yeo, heave ho! and

Bass

f

Allegro

For practice only

mf

f

mf

yeo, ___ heave ___ ho! The lit - tle stars are shi - ning bright, While
yeo, ___ heave ___ ho! Then spread the sail and ply the oar; They

mf

yeo, ___ heave ___ ho! The lit - tle stars are shi - ning bright, While
yeo, ___ heave ___ ho! Then spread the sail and ply the oar; They

mf

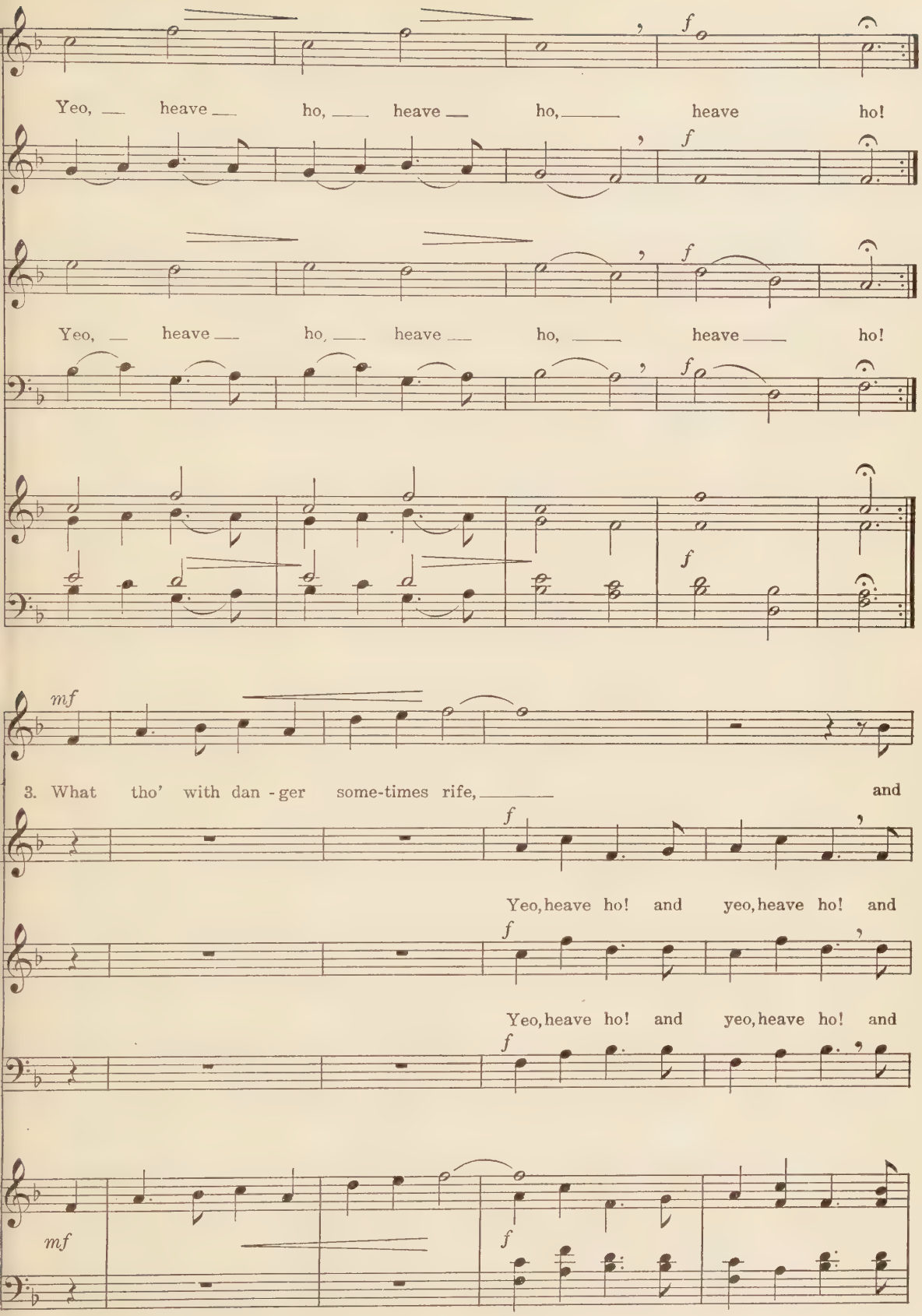
mf

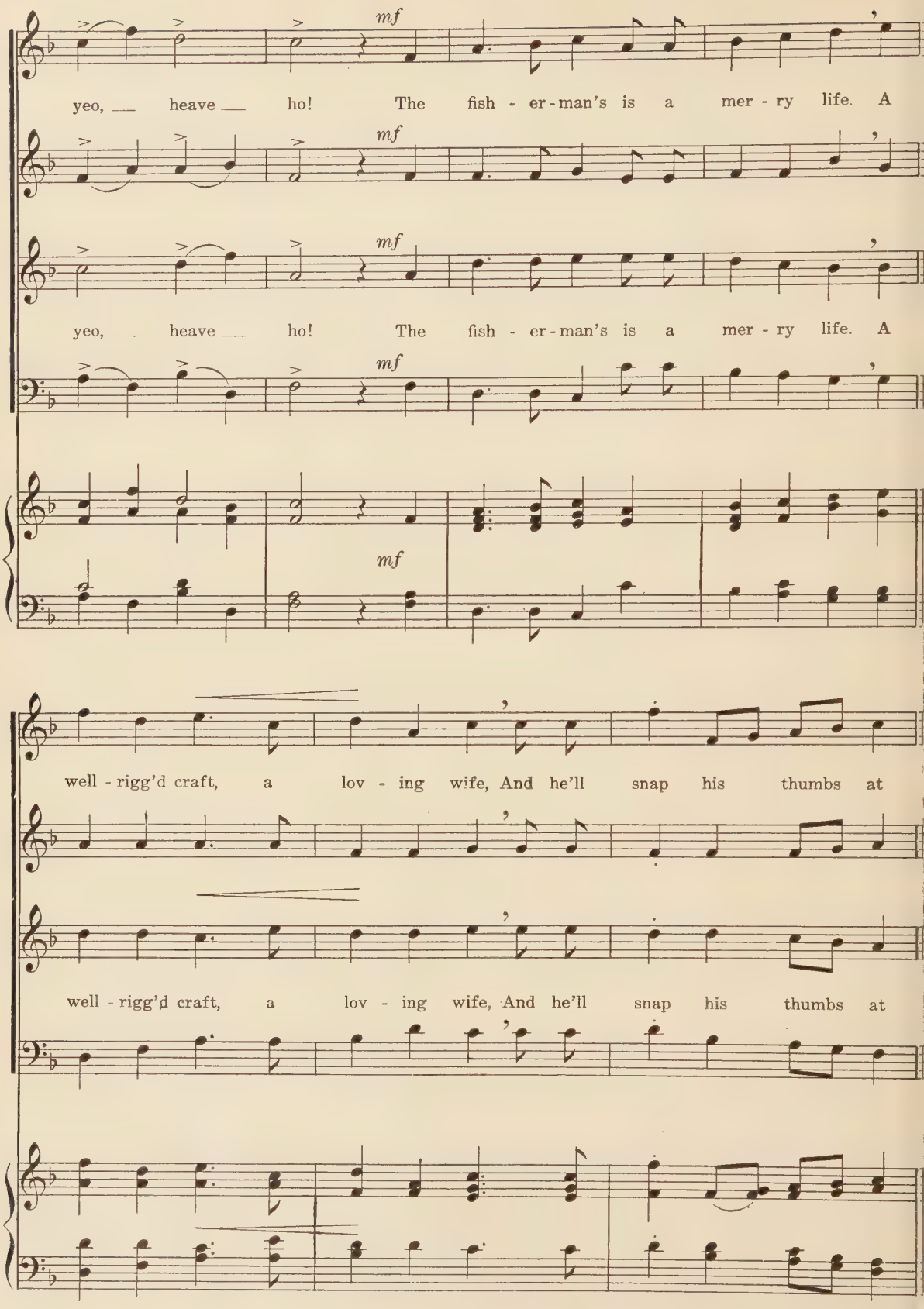
fav - 'ring winds to sea in - vite, And much may be won ere morn - ing
come to fill our emp - ty store, To glad the rich and help the

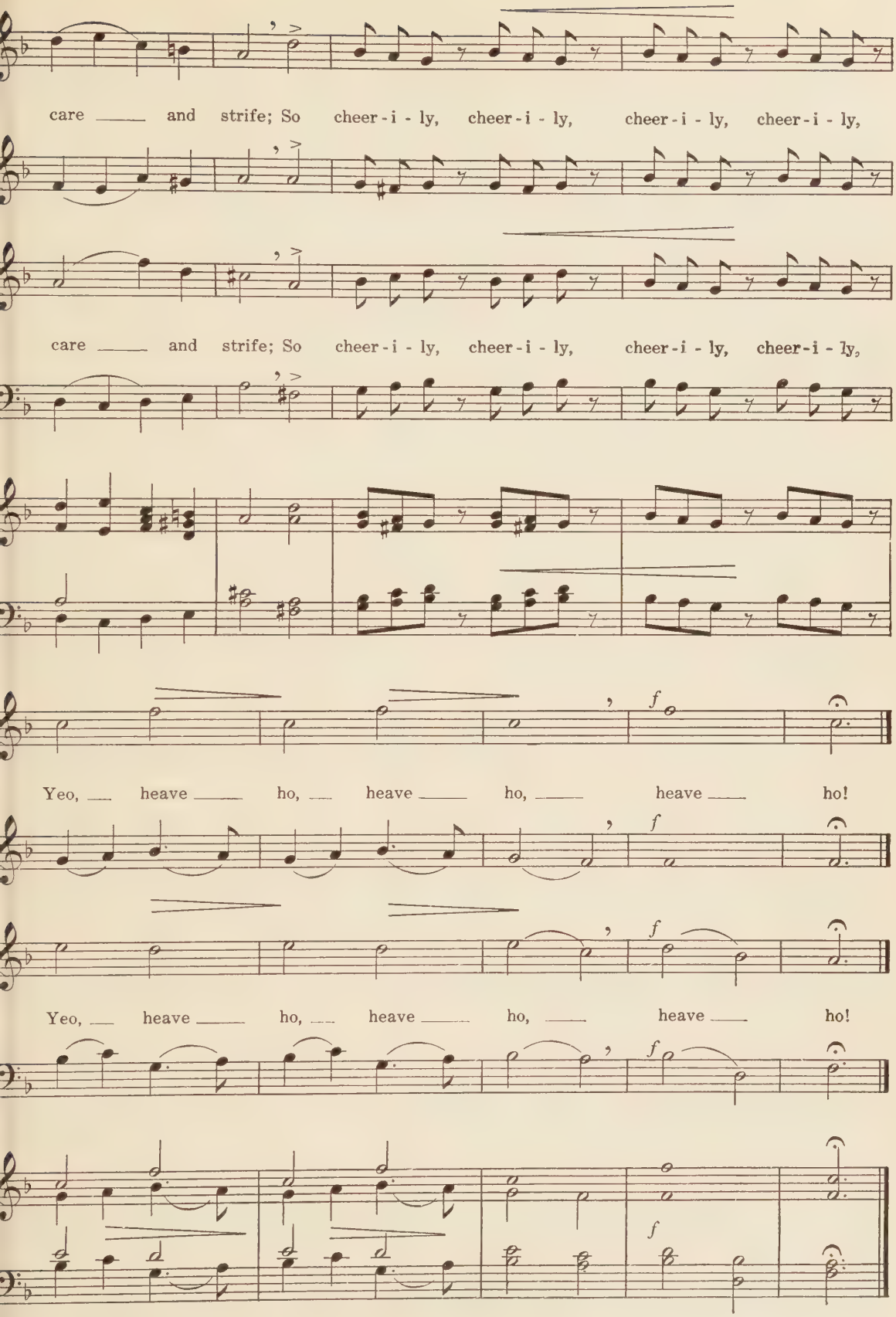
fav - 'ring winds to sea in - vite, And much may be won ere morn - ing
come to fill our emp - ty store, To glad the rich and help the

light; So cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly,
poor;

light; So cheer - i - ly, cheer - i - ly, cheer - i - ly, cheer - i - ly,
poor;


f
Yeo, heave ho, heave ho, heave ho!
f
f
Yeo, heave ho, heave ho, heave ho!
f
f
mf
3. What tho' with dan - ger some-times rife, and
f
Yeo, heave ho! and yeo, heave ho! and
f
Yeo, heave ho! and yeo, heave ho! and
f
mf
f


mf
yeo, heave ho! The fish - er - man's is a mer - ry life. A
mf
yeo, heave ho! The fish - er - man's is a mer - ry life. A
mf
mf
well - rigg'd craft, a lov - ing wife, And he'll snap his thumbs at
well - rigg'd craft, a lov - ing wife, And he'll snap his thumbs at


care and strife; So cheer-i-ly, cheer-i-ly, cheer-i-ly, cheer-i-ly,
care and strife; So cheer-i-ly, cheer-i-ly, cheer-i-ly, cheer-i-ly,
f
Yeo, heave ho, heave ho, heave ho!
f
Yeo, heave ho, heave ho, heave ho!
f
f

The Sea King's Bride

Arthur Matthison — Henry Les

Allegretto ♩. = 80

Soprano *mf*

1. From your cor - al cham - bers speed ye, Gold - haired daughters of the se
2. From the lakes and leaf - y cov - erts, Where ye nymphs and dry - ads dw
3. Lo! she comes, the beau - teous maid - en, Brigh - tly beam her az - ure ey

Alto *mf*

Tenor (*8va lower*) *mf*

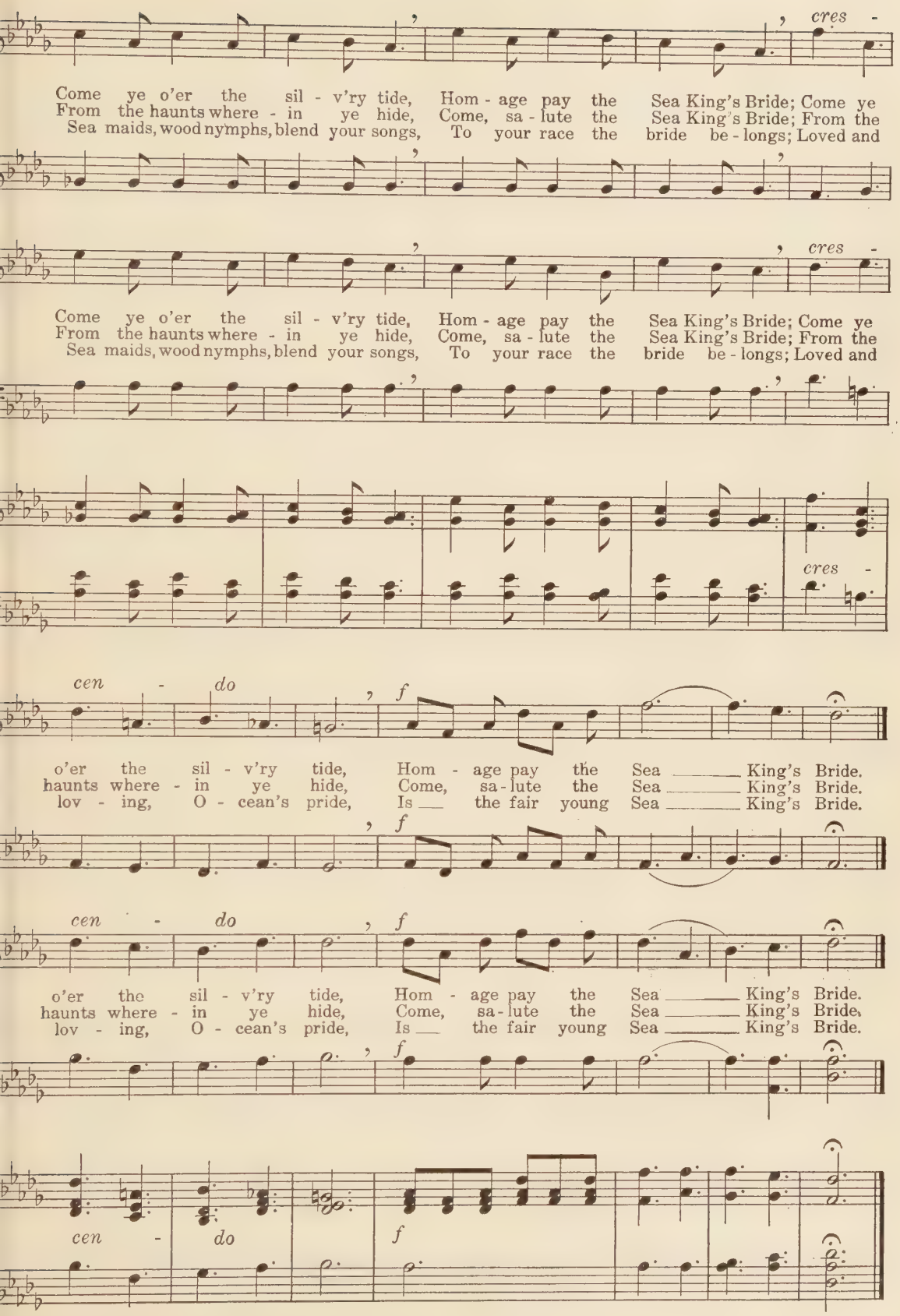
1. From your cor - al cham - bers speed ye, Gold - haired daughters of the se
2. From the lakes and leaf - y cov - erts, Where ye nymphs and dry - ads dw
3. Lo! she comes, the beau - teous maid - en, Brigh - tly beam her az - ure ey

Bass *mf*

mf

Bear your wealth of pearl and am - ber, Bring the gift and bend the kn
Cull the fresh wild flow'rs of Na - ture, Leaf and bud from dale and de
Gleams like gold her soft hair flow - ing, Love's sweet blush her young cheek dy

Bear your wealth of pearl and am - ber, Bring the gift and bend the kn
Cull the fresh wild flow'rs of Na - ture, Leaf and bud from dale and de
Gleams like gold her soft hair flow - ing, Love's sweet blush her young cheek dy


cres -
Come ye o'er the sil - v'ry tide, Hom - age pay the Sea King's Bride; Come ye
From the haunts where - in ye hide, Come, sa - lute the Sea King's Bride; From the
Sea maids, wood nymphs, blend your songs, To your race the bride be - longs; Loved and
cres -
Come ye o'er the sil - v'ry tide, Hom - age pay the Sea King's Bride; Come ye
From the haunts where - in ye hide, Come, sa - lute the Sea King's Bride; From the
Sea maids, wood nymphs, blend your songs, To your race the bride be - longs; Loved and
cres -
cen - do
f
o'er the sil - v'ry tide, Hom - age pay the Sea King's Bride.
haunts where - in ye hide, Come, sa - lute the Sea King's Bride.
lov - ing, O - cean's pride, Is the fair young Sea King's Bride.
f
cen - do
f
o'er the sil - v'ry tide, Hom - age pay the Sea King's Bride.
haunts where - in ye hide, Come, sa - lute the Sea King's Bride.
lov - ing, O - cean's pride, Is the fair young Sea King's Bride.
f
cen - do
f

Windlass Song

William Allingham

Edward Elga
Composed for this Seri

Allegro ♩ = 84

f > *Soprano*

1. Heave at the wind - lass! Heave O, Cheer - i - ly men!
2. Once in blue wa - ter, Heave O, Cheer - i - ly men!
3. One oth - er turn now! Heave O, Cheer - i - ly men!

f > *Alto*

f > *Tenor (8va lower)*

1. Heave at the wind - lass! Heave ___ O, Cheer - i - ly men!
2. Once in blue wa - ter, Heave ___ O, Cheer - i - ly men!
3. One oth - er turn now! Heave ___ O, Cheer - i - ly men!

f > *Bass*

f *For practice only*

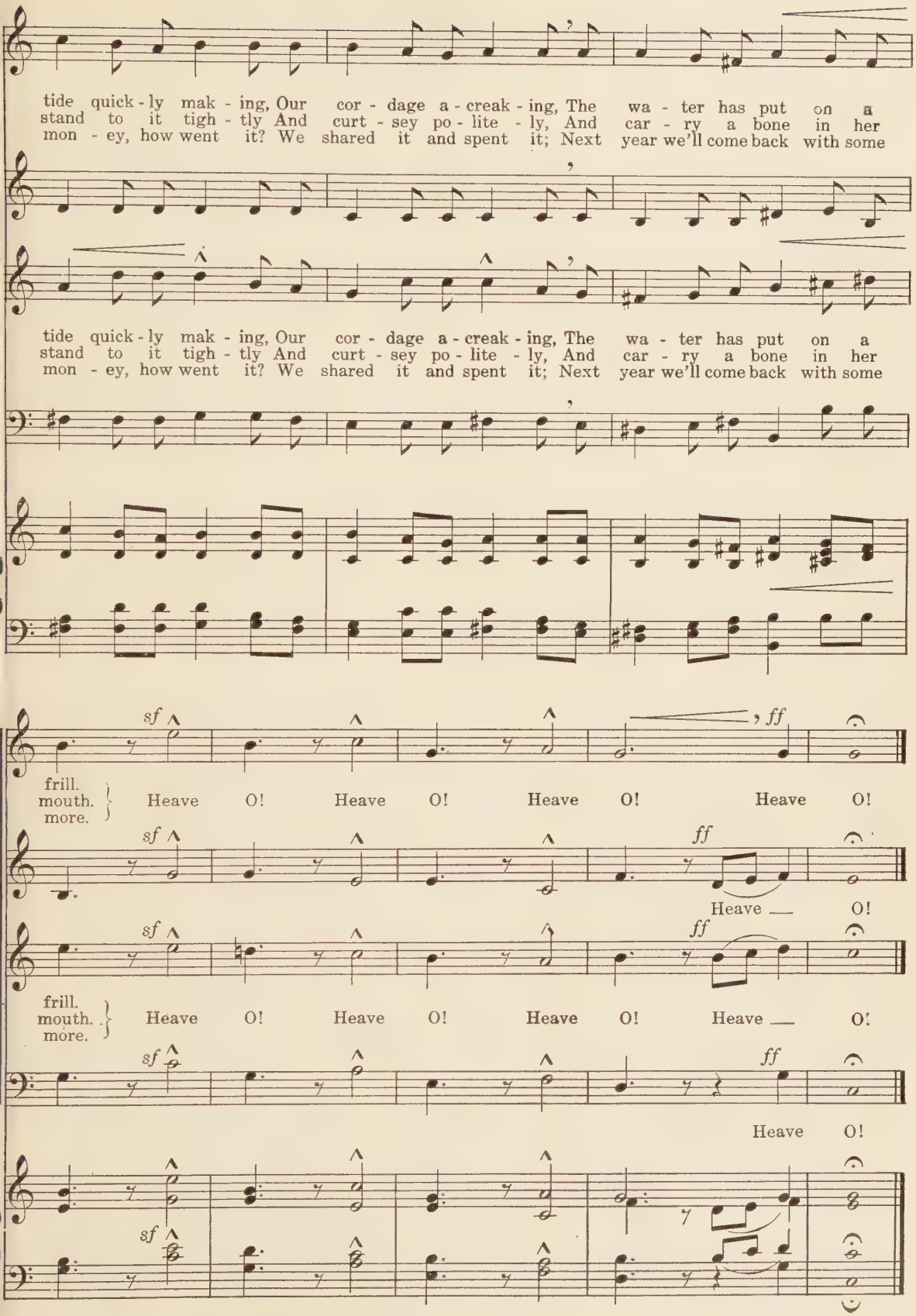
risoluto

Cheer - i - ly men! Heave all at once with a will! ___ The
Cheer - i - ly men! Blow it from north or from south, ___ She
Cheer - i - ly men! Heave and good - by to the shore! ___ Ou

quasi sc

ff

Cheer - i - ly men! Heave all at once with a will! ___ Th
Cheer - i - ly men! Blow it from north or from south, ___ She
Cheer - i - ly men! Heave and good - by to the shore! ___ Ou


tide quick - ly mak - ing, Our cor - dage a - creak - ing, The wa - ter has put on a
stand to it tigh - tly And curt - sey po - lite - ly, And car - ry a bone in her
mon - ey, how went it? We shared it and spent it; Next year we'll come back with some
tide quick - ly mak - ing, Our cor - dage a - creak - ing, The wa - ter has put on a
stand to it tigh - tly And curt - sey po - lite - ly, And car - ry a bone in her
mon - ey, how went it? We shared it and spent it; Next year we'll come back with some
sf
ff
frill.
mouth.
more.
Heave O! Heave O! Heave O! Heave O!
sf
ff
Heave O!
sf
ff
frill.
mouth.
more.
Heave O! Heave O! Heave O! Heave O!
sf
ff
Heave O!
sf

Tenting on the Old Camp Ground

Walter Kittredge

Walter Kittredge

♩=80

Tenor (8va lower)

1. We're ten-ting to-night on the old camp ground; Give us a song to cheer Our
2. We've been ten-ting to-night on the old camp ground, Think-ing of days gone by; Of the
3. We are tired — of war on the old camp ground; Ma - ny are dead and gone, Of the
4. We've been figh-ting to - day on the old camp ground, Ma - ny are ly - ing near;

Baritone (Melody)

1. We're ten-ting to-night on the old camp ground; Give us a song to cheer Our
2. We've been ten-ting to-night on the old camp ground, Think-ing of days gone by; Of the
3. We are tired — of war on the old camp ground; Ma - ny are dead and gone, Of the
4. We've been figh-ting to - day on the old camp ground, Ma - ny are ly - ing near;

Bass

wea - ry hearts, a song of — home, And friends we love so dear.
loved ones at home that gave us the hand, And the tear — that said "Good - by!"
brave — and true who've left their homes, Oth-ers been wounded long.
Some — are dead and some are — dying, Ma - ny — are in tears.

wea - ry hearts, a song of — home, And friends we love so dear.
loved ones at home that gave us the hand, And the tear — that said "Good - by!"
brave — and true who've left their homes, Oth-ers been wounded long.
Some — are dead and some are — dying, Ma - ny — are in tears.

Ma - ny are the hearts that are wea - ry to-night, Wish-ing for the war to cease;

Ma - ny are the hearts that are wea - ry to-night, Wish-ing for the war to cease;

Ma - ny are the hearts that are look-ing for the right To see the dawn of peace.

Ma - ny are the hearts that are look-ing for the right To see the dawn of peace.

1, 2 & 3

1. 2. 3. Ten-ting to - night, Ten - ting to - night, Ten - ting on the old camp
4. Dy - ing to - night, Dy - ing to - night,

1. 2. 3. Ten-ting to - night, Ten - ting to - night, Ten - ting on the old camp
4. Dy - ing to - night, Dy - ing to - night,

ground.

4 *ppp* *molto ritard.*

Dy - ing on the old camp ground.

ground.

Dy - ing on the old camp ground.

Roving Song

Abbie Farwell Brown

Franz Abt

March Movement ♩=120
1st & 2nd Tenors (8va lower)

1. The mer - ry world is fair and wide, And
2. I wan - der up the hills and down, With

Bass

1. The mer - ry world is fair and wide, Is fair and wide, And
2. I wan - der up the hills and down, Up hill and down, With

free - ly would I roam, With hap - py
light and ea - ger feet. Oh, who would

free - ly would I roam, Would free - ly roam, With hap - py
light and ea - ger feet, With ea - ger feet. Oh, who would

heart and stur - dy stride, Be -
lin - ger in the town, When

heart and stur - dy stride, With stur - dy stride, Be -
lin - ger in the town, With - in the town, When

neath the sky's blue dome. A - way with
fields are fresh and sweet? I love the

neath the sky's blue dome, The sky's blue dome.
fields are fresh and sweet, Are fresh and sweet?

grief, a - way with care! A - way with grief, a - way with
light, I love the air! I love the light, I ___ love the

A - way with care, a - way with grief! A - way with
I love the air, I love the light! I love the

care! Oh, come and breathe the ___ o - pen air, And
air! The world is ___ frien - dly ___ ev - 'ry-where, Is

care, a - way with care! Come, oh come and breathe the
air, I love the air! Come, oh come and see the

breathe the o - pen air! Oh, ___ come and breathe the ___
frien - dly ev - 'ry - where! The ___ world is frien - dly ___

f

o - pen air, And breathe the o - pen air! Oh ___ come, oh
frien - dly world, 'Tis frien - dly ev - 'ry-where! Oh ___ come, oh

o - pen air, And breathe the o - pen ___ air! _____
ev - 'ry-where, Is frien - dly ev - 'ry - where! _____

come with me, And breathe the o - pen air! _____
come and see, 'Tis frien - dly ev - 'ry - where! _____

Forsaken

Thomas Koschat, Arr.

♩=76

Tenor (8va lower)

1. For - sak - en, for - sak - en, for - sak - en am I! Like a
2. A tree shades the hill - ock, where wild flow - ers creep, And

Baritone (Melody)

1. For - sak - en, for - sak - en, for - sak - en am I! Like a
2. A tree shades the hill - ock, where wild flow - ers creep, And

Bass

stone by the way - side my shat - ter'd dreams lie. To the grave-yard I
there ne'er to wa - ken my lov'd one doth sleep. And there my heart

stone by the way - side my shat - ter'd dreams lie. To the grave-yard I
there ne'er to wa - ken my lov'd one doth sleep. And there my heart

has - ten, so far, far a - way, And there low - ly kneel - ing in de -
lin - gers while sad - ly I sigh, And re - mem - ber with an - guish for -

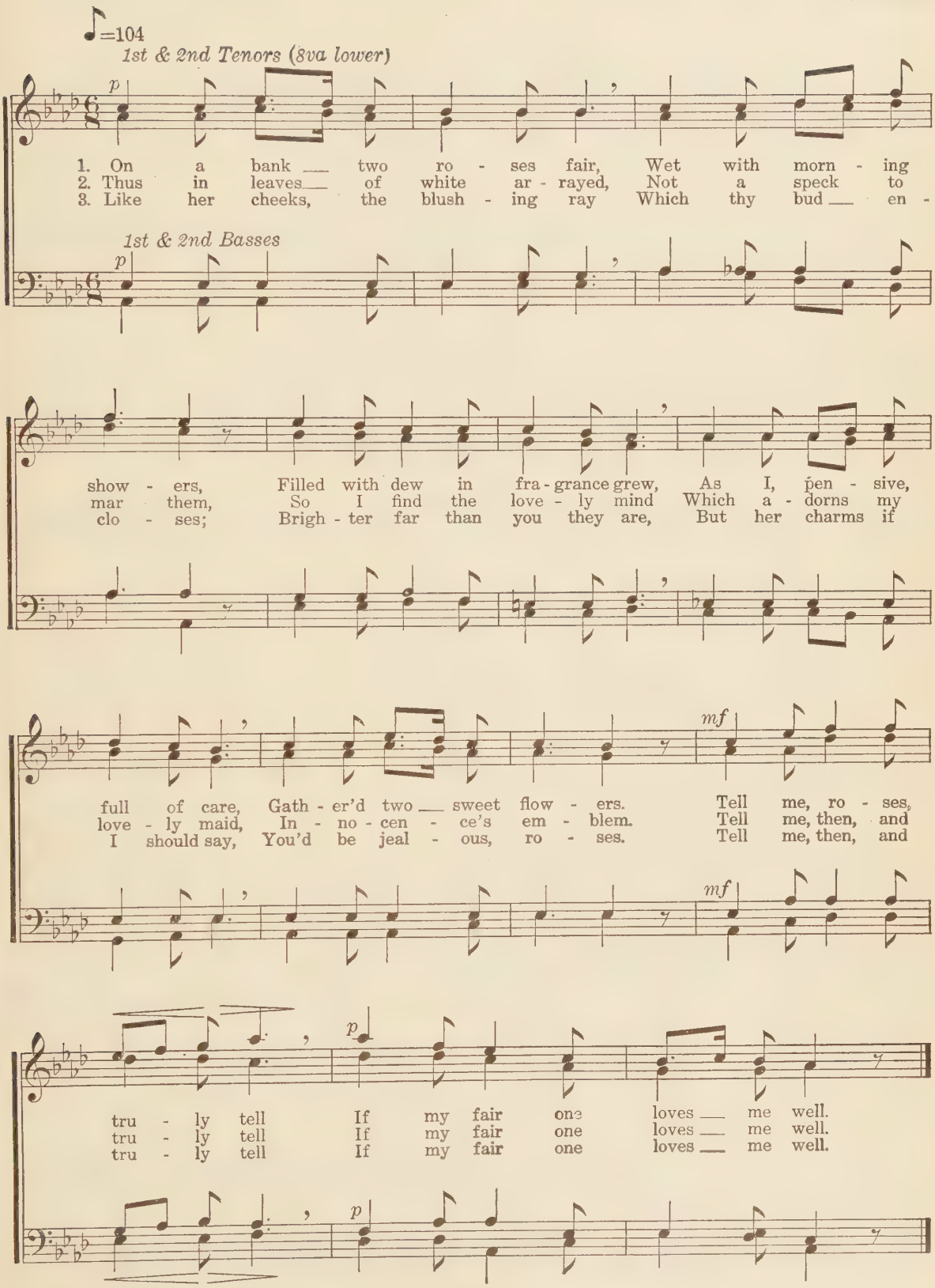
has - ten, so far, far a - way, And there low - ly kneel - ing in de -
lin - gers while sad - ly I sigh, And re - mem - ber with an - guish for -

jec - tion I stay; And there low - ly kneel - ing in de - jec - tion I stay.
sak - en am I; And re - mem - ber with an - guish—for - sak - en am I.

jec - tion I stay; And there low - ly kneel - ing in de - jec - tion I stay.
sak - en am I; And re - mem - ber with an - guish—for - sak - en am I.

Two Roses

H. Werner



Hail to our Class

Seymour Barnard

Johann Abraham Peter Schulz

♩=116

1st & 2nd Tenors (8va lower)

1. Hail to our class! Now hail we our class! In work it's stea - dy, For fun ___ it's rea - dy; Hail our eighth - grade[1] class!
2. Hail to our team! Now hail we our team! All ri - vals mee - ting, And all ___ de - fea - ting; Hail our base - ball[1] team!
3. Hail to our school! Now hail we our school! For ev - 'ry year there We give ___ a cheer there; Hail our gram - mar[2] school!

1st & 2nd Basses

[1] *Other words may be substituted to apply to particular conditions.*

[2] *The name of the school may here be substituted.*

Themes

From *The Symphony in G*
First Movement

Franz Joseph Haydn

Vivace assai

Second Movement

Andante

ten. *ten.*

p

PART TWO

MISCELLANEOUS SONGS AND CHORUSES

The Sun Upon the Lake is Low

Sir Walter Scott

Jean Sibelius
Composed for this Series

Moderately ♩=96

Soprano and Alto

The sun up-on the lake is low, The wild birds hush their song; The

Tenor and Bass

hills have eve-ning's deep-est glow, Yet Leonard tar-ries long. Now

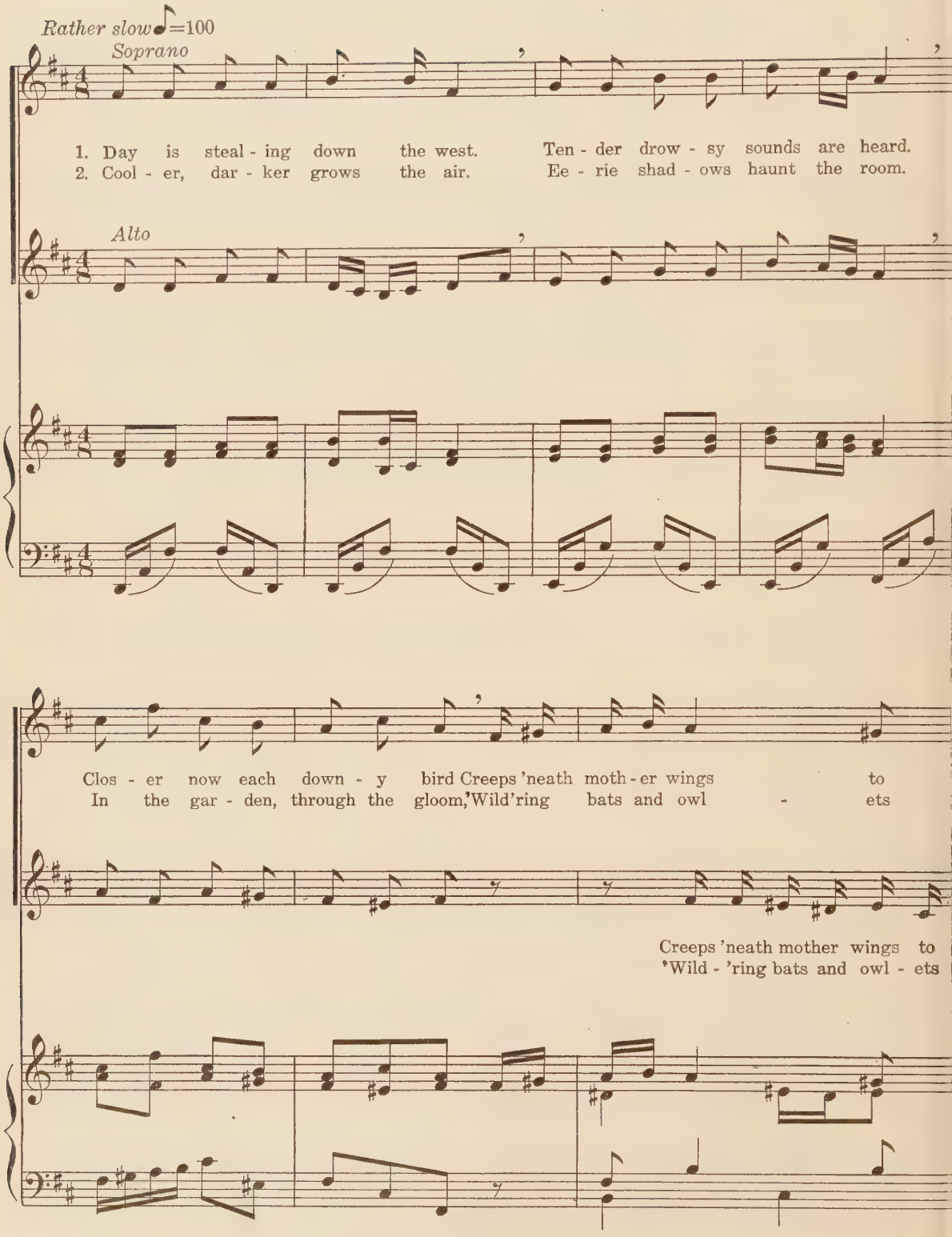
all whom va-ried toil and care From home and love di-vide,

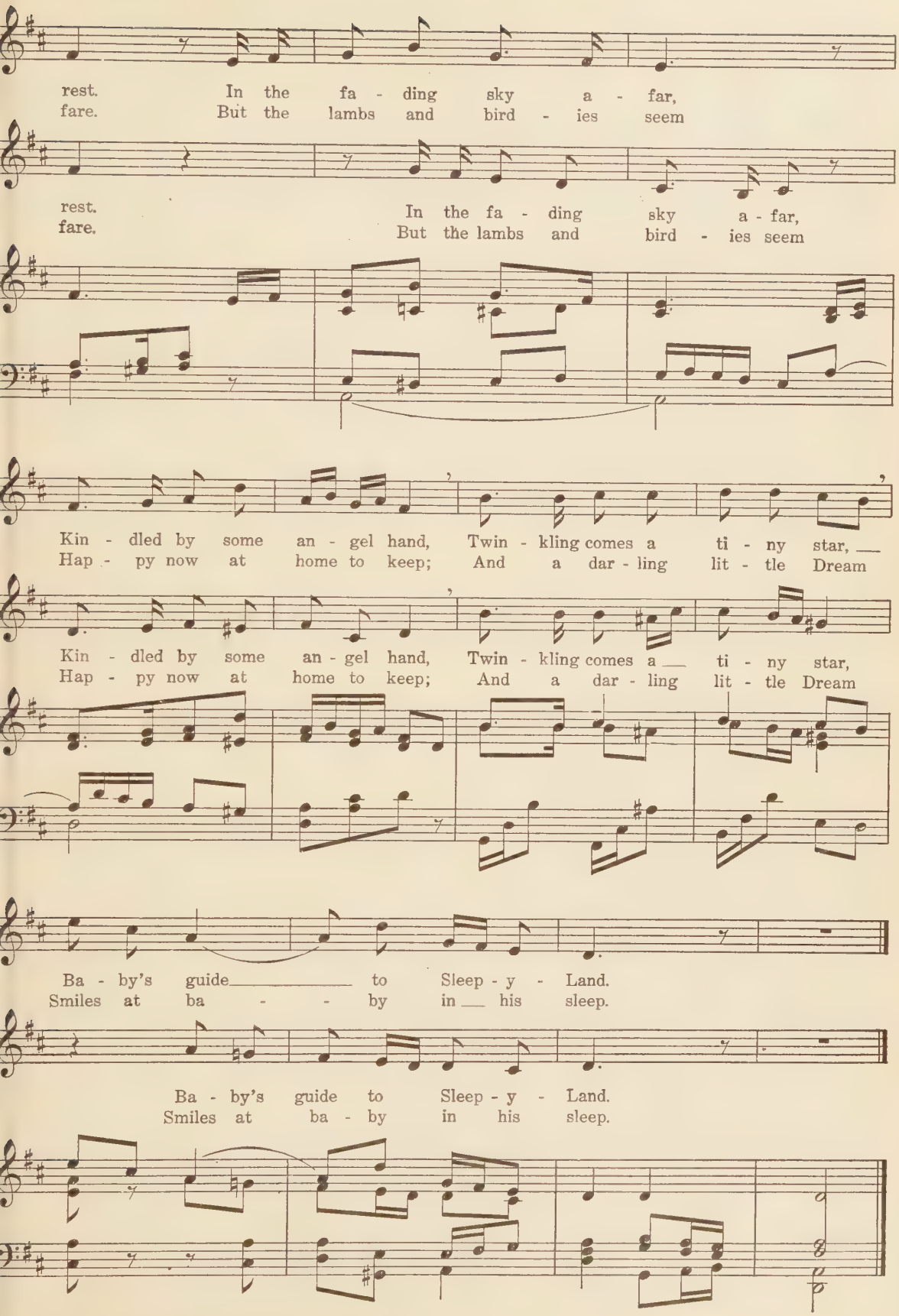
In the calm sun-set may re-pair Each to the loved one's side.

Lullaby

Florence Earle Coates

Horatio Parker
Composed for this Series




rest. In the fa - ding sky a - far,
fare. But the lambs and bird - ies seem
rest. In the fa - ding sky a - far,
fare. But the lambs and bird - ies seem
Kin - dled by some an - gel hand, Twin - kling comes a ti - ny star,
Hap - py now at home to keep; And a dar - ling lit - tle Dream
Kin - dled by some an - gel hand, Twin - kling comes a ti - ny star,
Hap - py now at home to keep; And a dar - ling lit - tle Dream
Ba - by's guide to Sleep - y - Land.
Smiles at ba - by in his sleep.
Ba - by's guide to Sleep - y - Land.
Smiles at ba - by in his sleep.

In Our Boat

Dinah Mulock Craik

Maurice Moszkows
Composed for this Ser

Moderato ♩.=60

p *Soprano and Alto*

1. Stars trem - bling o'er us and sun - set be - fore us;
2. As bil - lows cov - er the depths we glide o - ver,
3. Heav'n shine a - bove us and bless all that love us;

Tenor and Bass

p

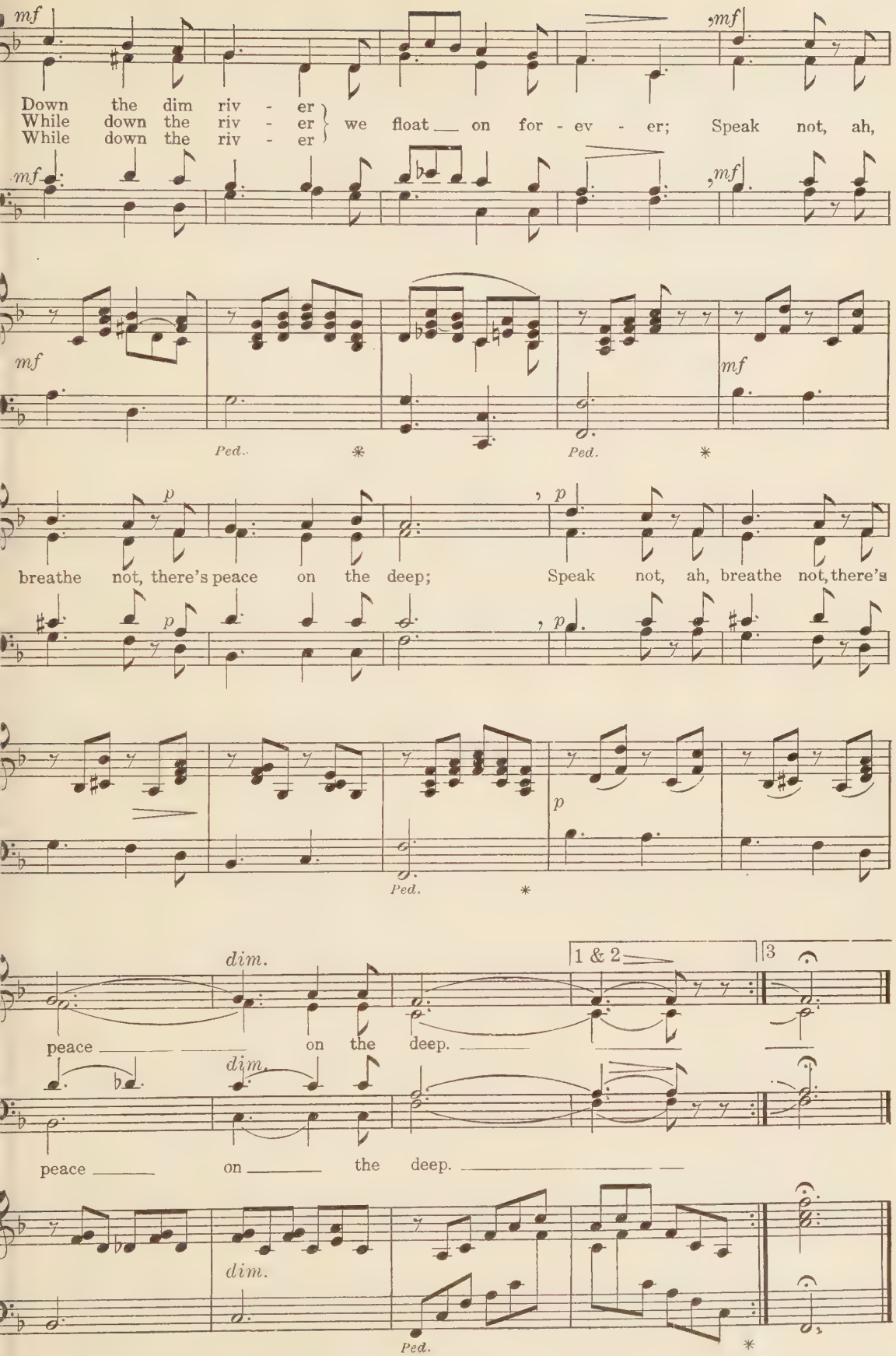
p

Ped. * Ped. *

Moun - tains in shad - ow and for - ests a - sleep;
So let the past in for - get - ful-ness sleep;
All whom we love in thy ten - der-ness keep!

and for - ests a - sleep;
for - get - ful - ness sleep;
thy ten - der - ness keep!

Ped. * Ped. * Ped. Ped. Ped. *


mf
Down the dim riv - er
While down the riv - er
While down the riv - er
we float on for - ev - er; Speak not, ah,
mf
Ped.
p
breathe not, there's peace on the deep; Speak not, ah, breathe not, there's
dim.
1 & 2
3
peace on the deep.
peace on the deep.

My Mother Bids Me Bind My Hair

Franz Joseph Hay

Allegro ♩=132

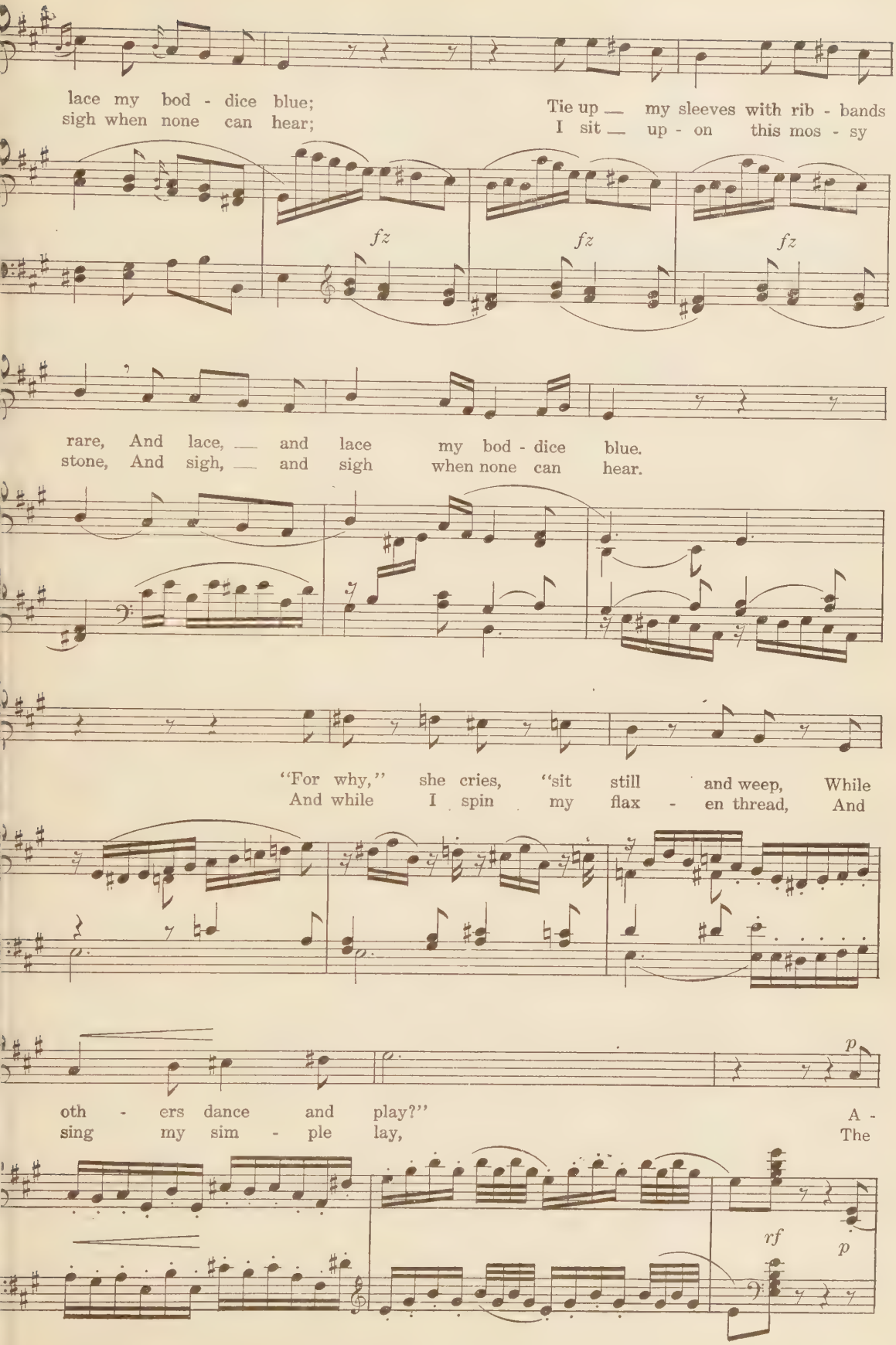
mf *fz*

p *più f*

1. My moth - er bids me bind my hair With bands of ro -
2. 'Tis sad to think the days are gone When those we love a

mf

hue, Tie up my sleeves with rib - bands rare, A
near! I sit up - on this mos - sy stone, A


lace my bod - dice blue;
sigh when none can hear;
Tie up — my sleeves with rib - bands
I sit — up - on this mos - sy
fz
fz
fz
rare, And lace, — and lace my bod - dice blue.
stone, And sigh, — and sigh when none can hear.
"For why," she cries, "sit still and weep, While
And while I spin my flax - en thread, And
p
oth - ers dance and play?"
sing my sim - ple lay,
A -
The
rf
p

rit.

las! I scarce can go or creep, While Lu - bin is a -
vil - lage seems a - sleep or dead, Now Lu - bin is a -

rit.

way; A - las! I scarce can go or creep, While
way; The vil - lage seems a - sleep or dead, Now

mp *p* *mf*

Lu - bin is a - way, While Lu - bin is a -
Lu - bin is a - way, Now Lu - bin is a -

dim.

slen - p tan - do pp

way, is a - way, is a - way.
way, is a - way, is a - way.

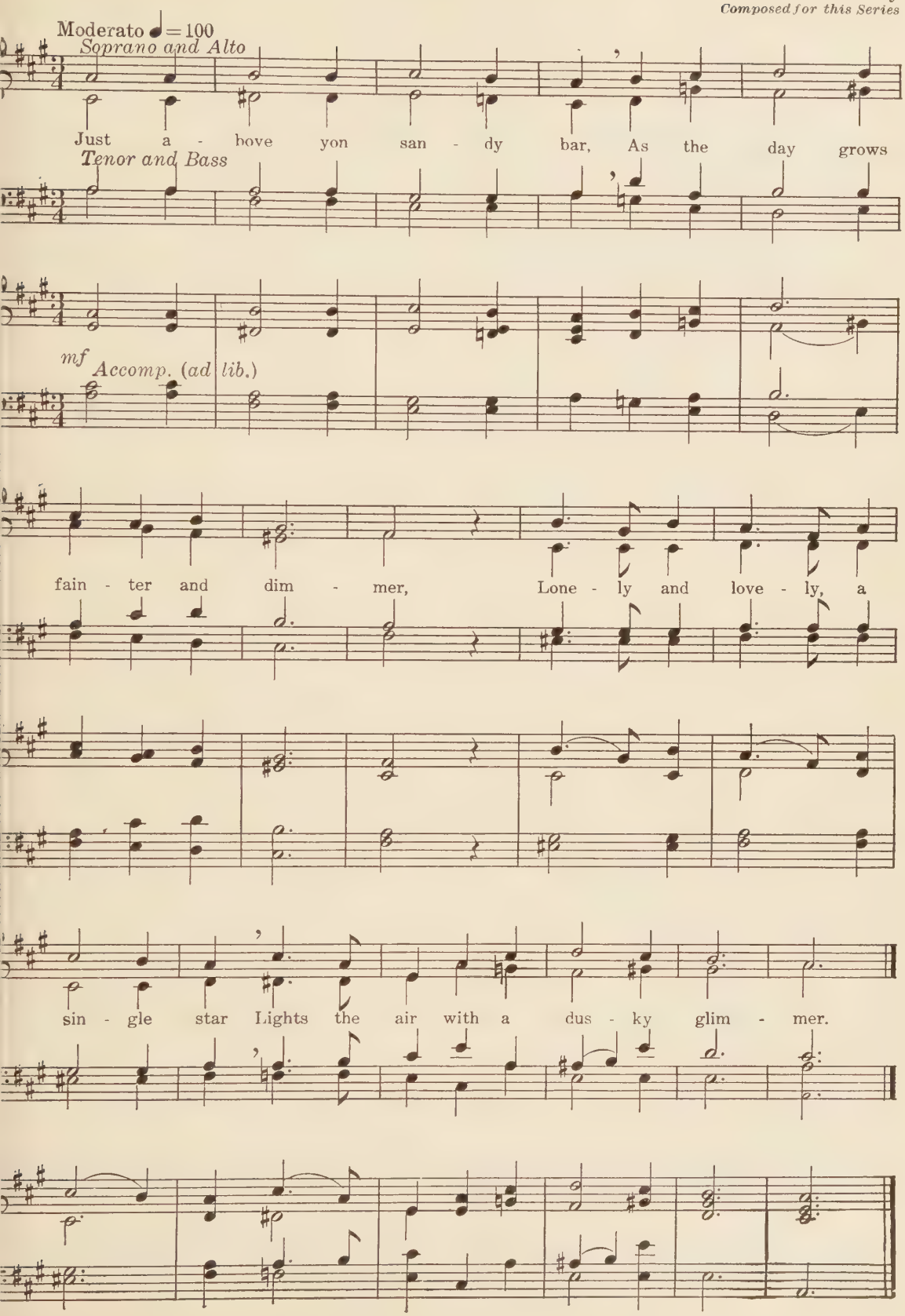
p slen - tan - do pp

D.

The Evening Star

enry Wadsworth Longfellow

Vincent d'Indy
Composed for this Series



A Song of May

Ludwig van Beethoven

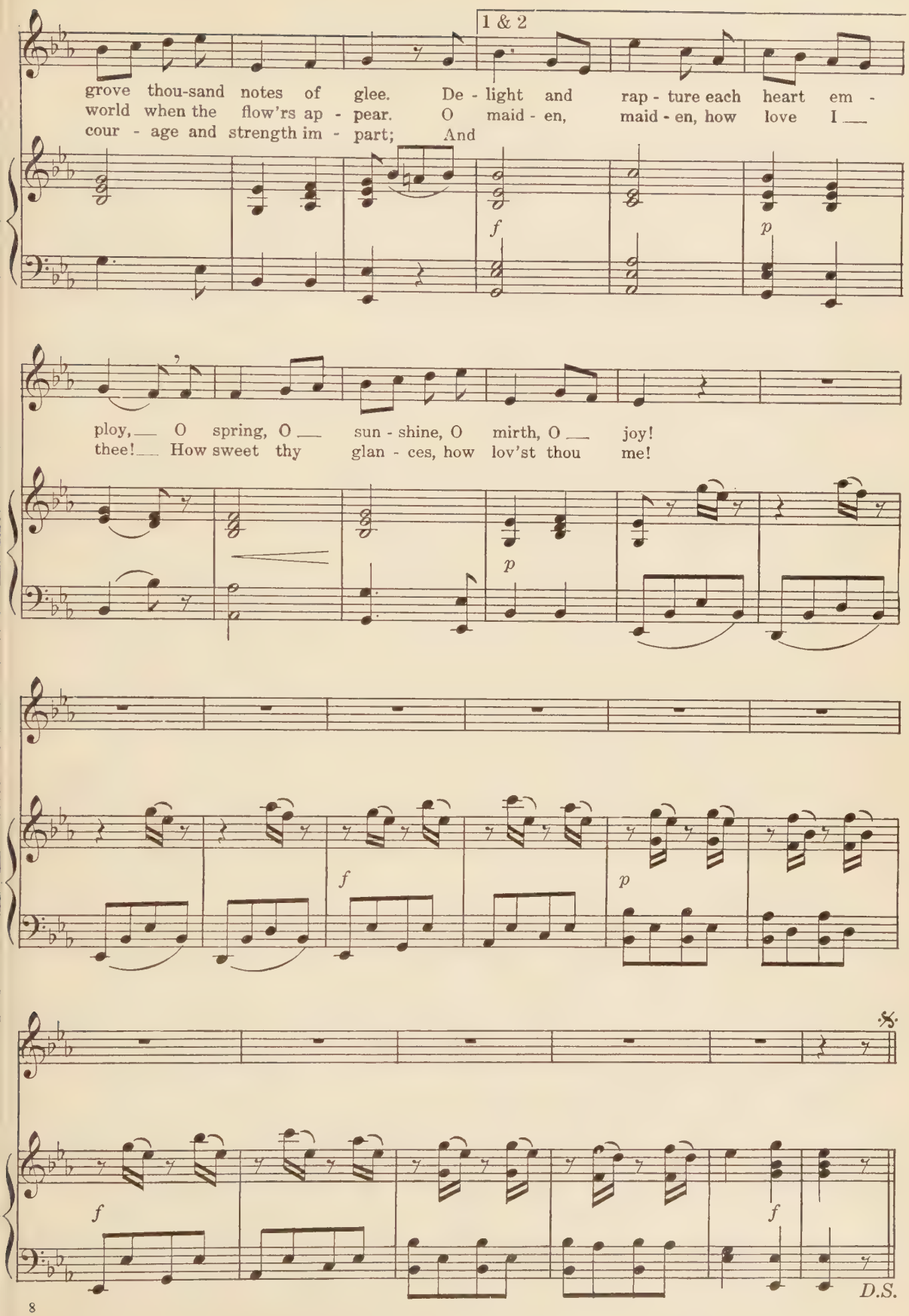
Allegro ♩=92

p

1. With glo - ry na - ture brigh - tens a - gain. How glows the sun - shine, how
2. O love, O love, that art fair and bright, Like morn - ing clouds up - on
3. The lark de - lights in his song on high, And morn - ing flow'rs in the

p

smiles the plain! Now burst new leaf - lets from ev - 'ry tree, From ev - 'ry
yon - der height; Thy bless - ing falls in the wak - ing year, On all the
fra - grant sky. And I in thee with an ar - dent heart, For thou dost


1 & 2
grove thou-sand notes of glee. De - light and rap - ture each heart em -
world when the flow'rs ap - pear. O maid - en, maid - en, how love I
cour - age and strength im - part; And
f
p
ploy, O spring, O sun - shine, O mirth, O joy!
thee! How sweet thy glan - ces, how lov'st thou me!
p
f
p
f
f
D.S.

3

canst to ___ sing - ing and danc - ing ___ move. Be ev - er ___

p

f

hap - py, with me ___ to ___ love; Be ev - er ___ hap - py, with

f

p

me ___ to ___ love; Be ___ ev - er ___ hap - py, with me ___ to ___

f

p

love.

f

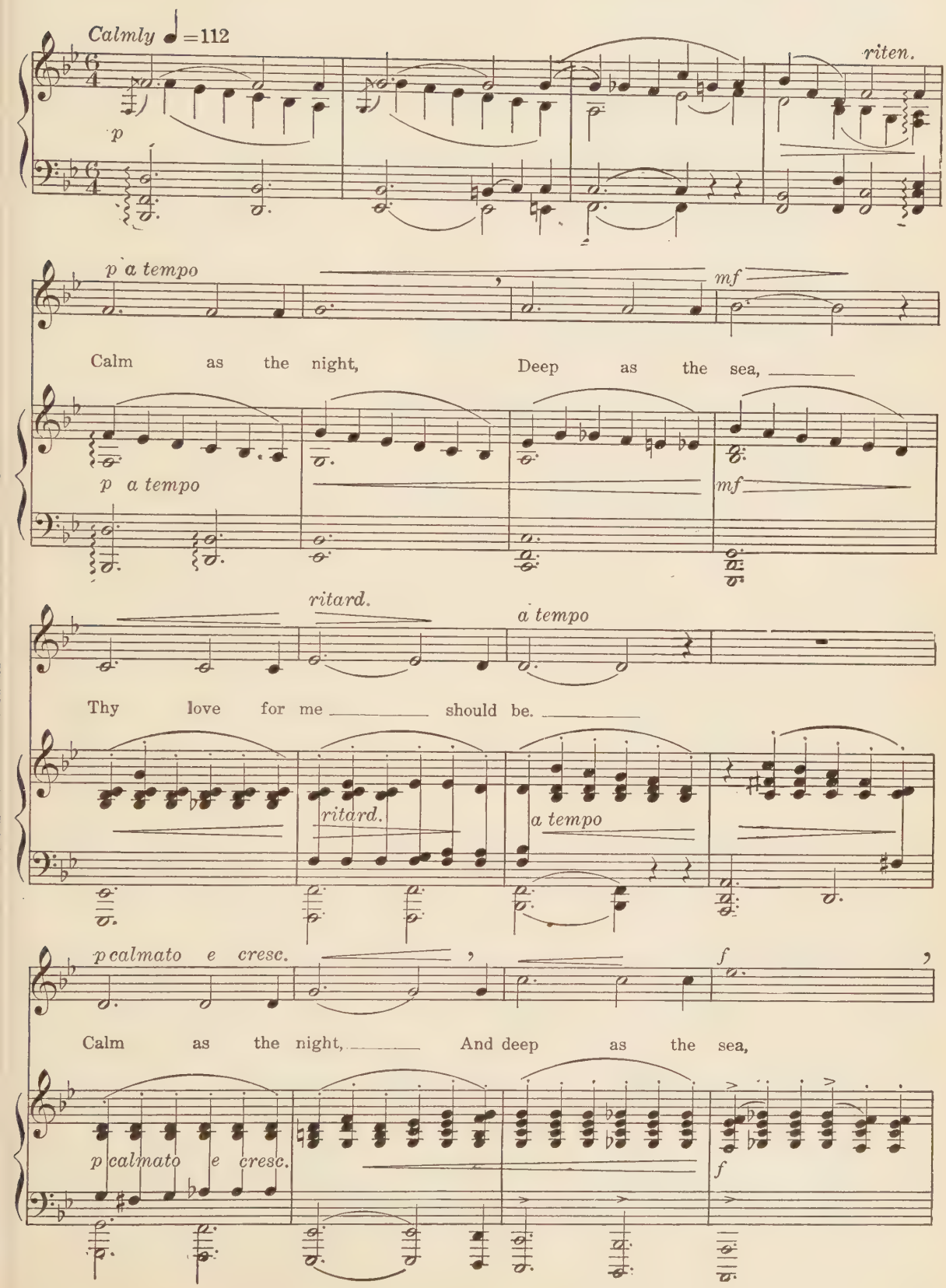
sf

sf

sf

Calm as the Night

Carl Bohm



Thy love for me, thy love for me _____ should be, _____

pp *poco ritard.*

Thy love, thy love _____ should be.

pp *poco ritard.* *pp* *a tempo*

mf

If thou lov'st me

poco ritard. *a tempo* *mf*

ritard.

p *a tempo*

As I love thee, _____ Thine, thine for - e'er _____ I'll be.

p *ritard.* *a tempo*

f più mosso *ff*

Glow - ing as steel And firm as the

f più mosso *ff*

hills Thy love should be, thy love for me should

p *ritard.* *a tempo*

be, Thy love for me should be.

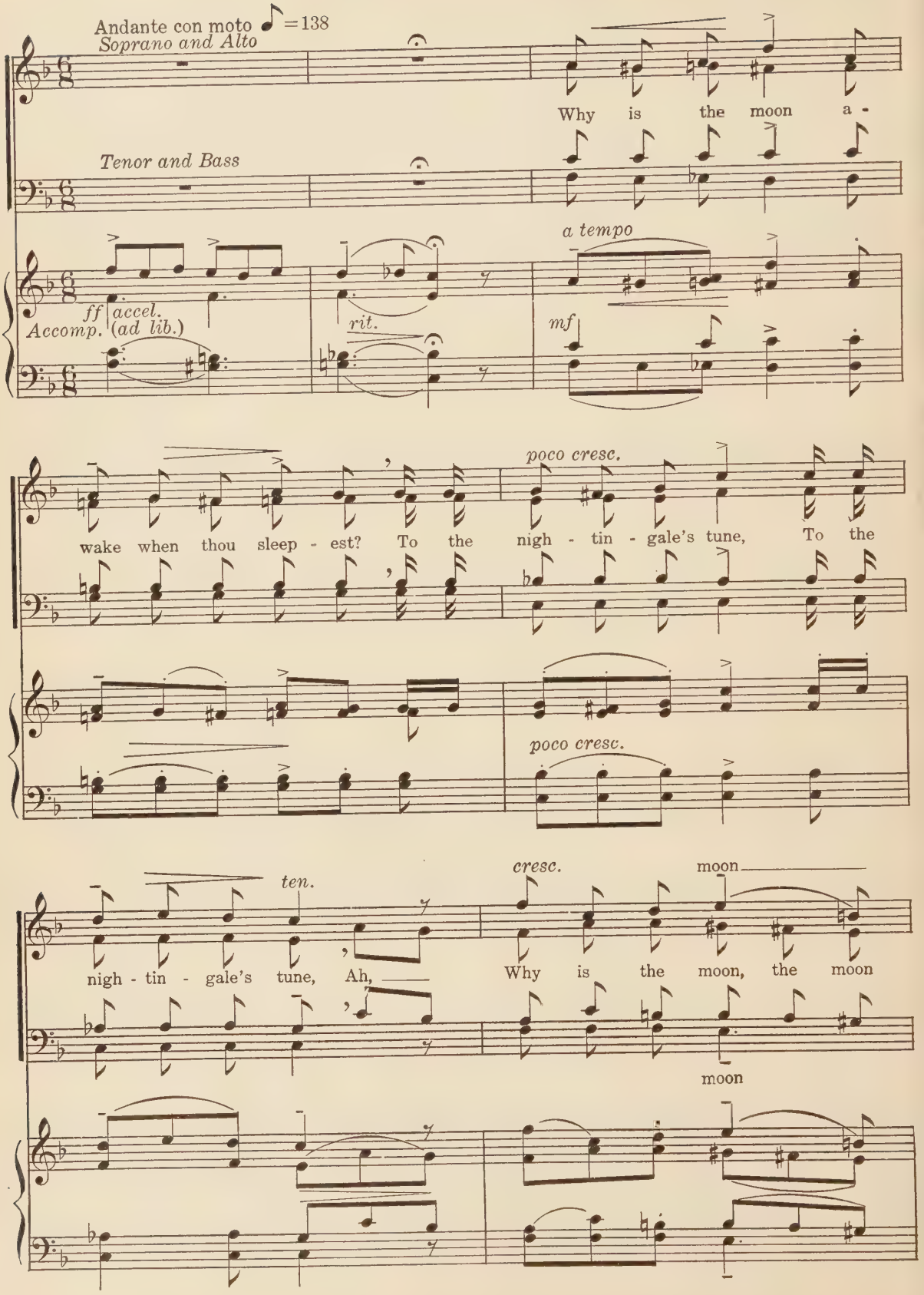
p *ritard.* *p* *a tempo*

ritard. *pp*

George Macdonald

Serenade Triolet

Reginald de Koven
Composed for this Series



cresc. e pressando *ff*

Mak - ing a noon When night is the deep-est, When night is the deep - est?

cresc. e pressando *ff*

mf *rit. dim.* *ff*

Why is the moon A - wake when thou sleep - est, A - wake when thou sleep -

ff

mf *ff rit. dim.*

p *molto rall.*

est, A - wake, a - wake when thou sleep - est?

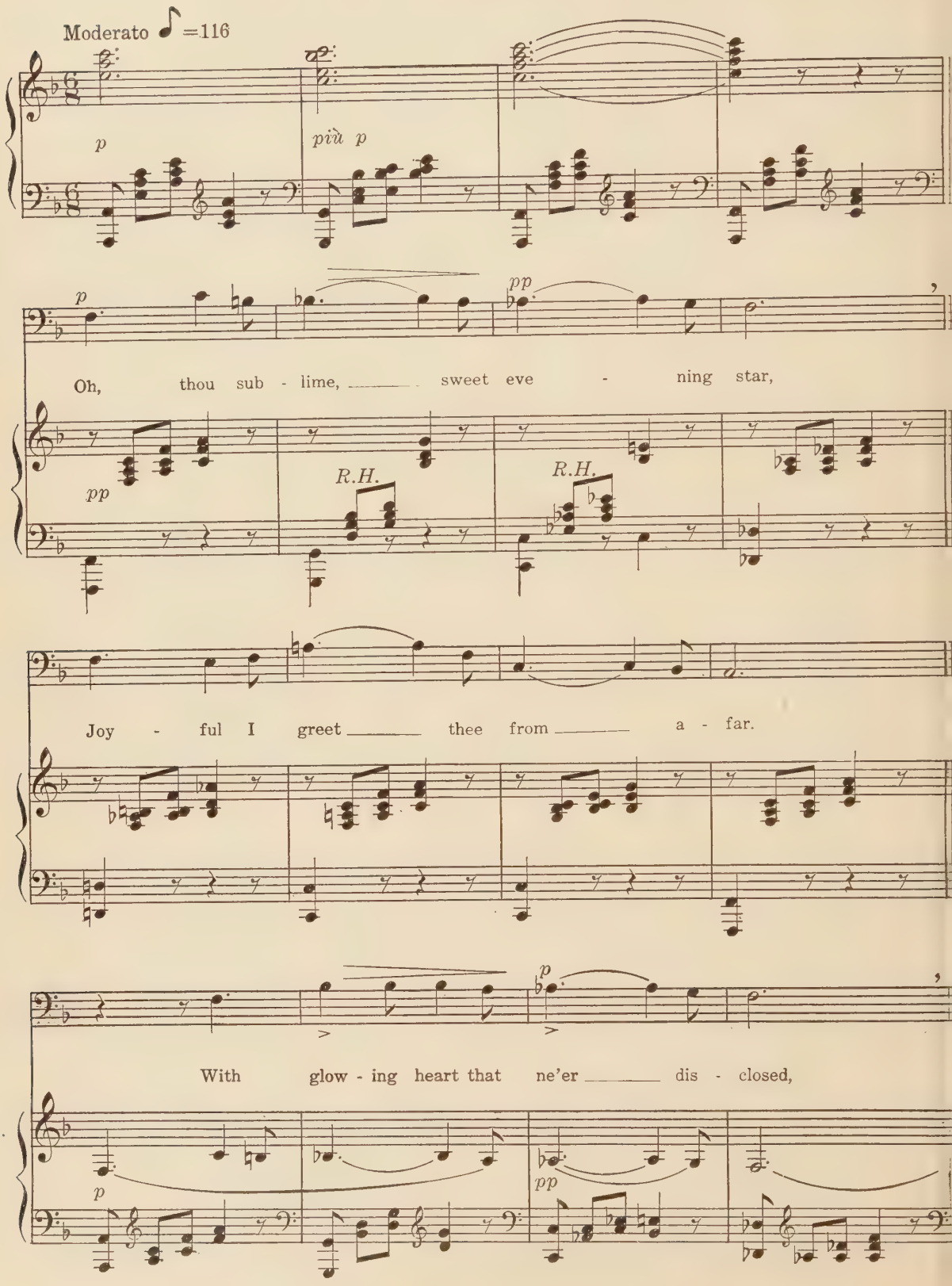
p

p *molto rall.* *pp*

Ped *

Oh, Thou Sublime, Sweet Evening Star

Richard Wagner



Greet her when she in thy light re - posed.

When par - ting from this vale a

p

vis - ion, She ris - es to an

pp

p un poco ritard.

an - gel's mis - sion; When par - ting from this

pp

più p *più ritard.*

vale a vis - ion She ris - es to an

ppp *poco cresc.*

dim. *pp*

an - gel's mis - sion.

lento

p.

Ped. * *Ped.* *

October

Dora Read Goodale

W. Otto Miessner
Composed for this Series

With spirit ♩ = 76

Soprano and Alto

mf

1. You come to a coun - try rich with corn, Oc - to - ber, Oc -
2. The flail is heard on the far - mer's floor, Oc - to - ber, Oc -
3. Your voice is a thrush's, a fawn's your tread, Oc - to - ber, Oc -
4. Oh, shake your crisp locks to the wak - 'ning sun, Oc - to - ber, Oc -

Tenor and Bass

mf

to - ber! The young birds pipe in the fields new shorn; Oc -
to - ber! While straw and chaff are thick at the door, Oc -
to - ber! A gar - land of flow - ers is round your head, Oc -
to - ber! And drink of your press - es that laugh as they run, Oc -

p

to - ber, Oc - to - ber! And stacks of rus - set on
to - ber, Oc - to - ber! The dus - ky sacks go
to - ber, Oc - to - ber! Your cheek how bon - ny, your
to - ber, Oc - to - ber! The ice king lurks in the

p

mf

ev - 'ry hand, Like poin - ted tents of the red men stand, Oc -
o - ver the hill And mer - ri - ly, mer - ri - ly whirls the mill, Oc -
breath how sweet! The lamps of the for - est light your feet, Oc -
fields of snow To ri - fle your king-dom and lay you low, Oc -

mf

f *rit.*

to - ber! Oc - to - ber! Oc - to - ber! Oc -

rit. *f*

ff

to - - - ber!

ff

The Moon

George Macdonald

Henry Holden H

Composed for this S

Allegretto grazioso ♩=116

p *pp dolce* *poco rit.* *a tempo*

Now the moon comes up the hill, Wide a - wake but dream-ing still. Soft and

slow as if in fear Lest her path should not be clear. Like a tim -

la - dy, she Looks a - round her dain - ti - ly; Begs the clouds to come

poco rit. *a tempo*

bout her, Tells the stars to shine with-out her.

poco rit. *a tempo* *più mosso*

A Cavalry Catch

na Macleod

Jean Sibelius
Composed for this Series

Military ♩=76

1. Up! for the bu - gles are call - ing, Sad - dle and boot, and a -
2. Where are we off to so fast, boys? Sad - dle and boot, and a -

way! Sa - bres are clank - ing and lan - ces are glanc - ing, The
way! Thun - der of hoofs in a rush we go past, In a

colo - nel is fum - ing and hor - ses are pranc - ing, So up with the sa - bres and
whirl - wind of dust we are gone as a blast, For we're off with the sa - bres and

fz

lan - ces, Up and a - way! Up and a - way!
lan - ces, Off and a - way! Off and a - way!

fz

Faith in Spring

M. Louise Baum

Fr. Schubt

Rather slowly ♪ = 92

pp

p

1. The winds of A - pril
2. The earth grows fair - er

wan - der light; They call and mur - mur, day and night; Th
each new hour, For naught can stay the spring - time's pow'r; Sh

work their will in glad - ness, They work in glad -
flow'rs to life un - end - ing, To life un - end -

f

pp

mf

ness. O wood - land fra - grance, sweet new song!
ing. The dark - est vale is bright with bloom,

mf *p*

O sweet new song! Thou, O my heart, hast
Is bright with bloom. Heart, then for - get thou

cresc.

sigh'd too long; Thou with the world must turn from sad - ness;
too thy gloom; So with the spring-time's joy be blend - ing;

f

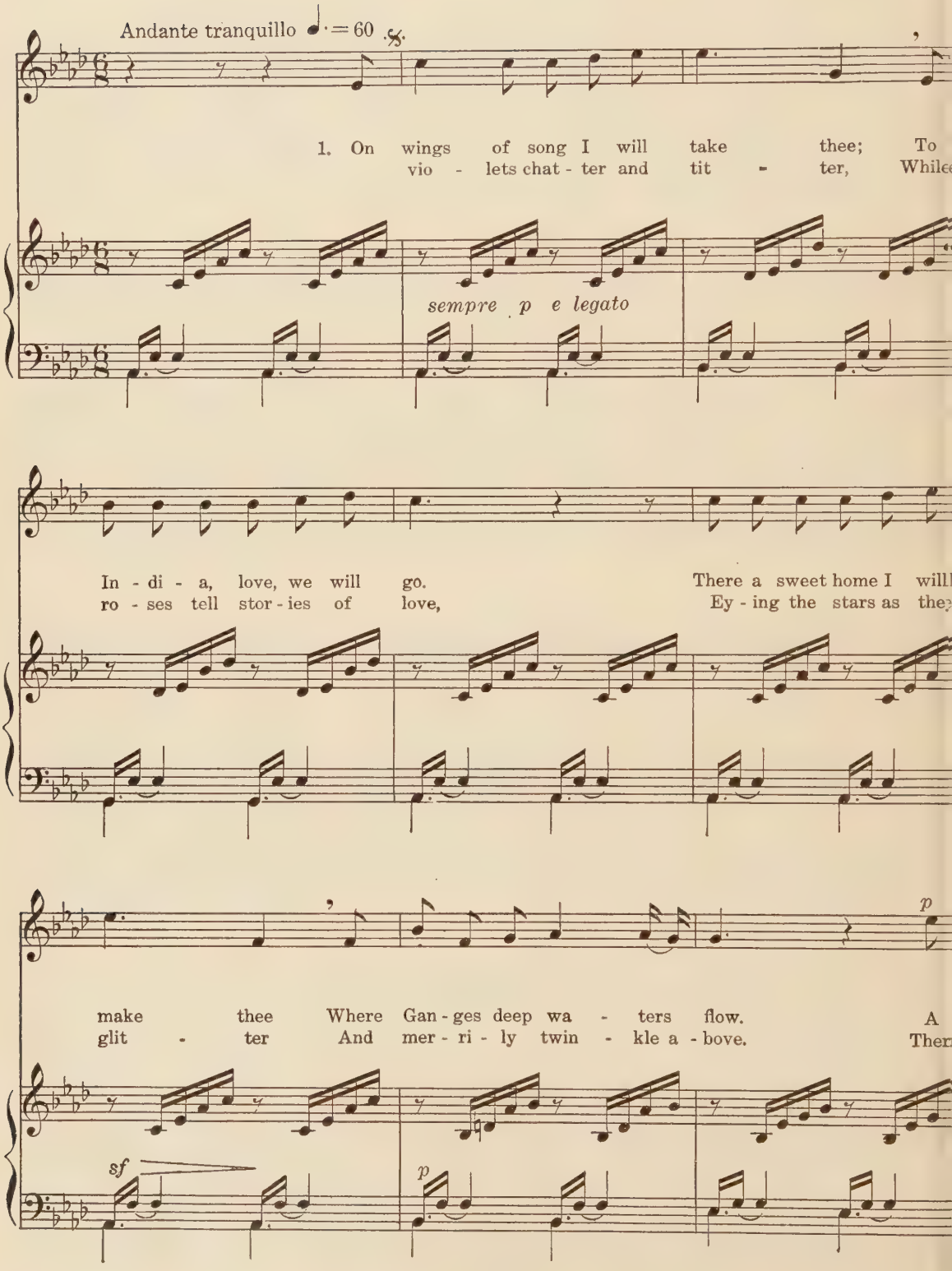
1 2

Thou with the world must turn from sad - ness.
So with the spring-time's joy be blend - ing.

cresc. *p* *pp*

On Wings of Song

F. Mendelssohn Bartholdy



gar - den there brightly is shi - ning Be - neath the moon so
free - ly and hap - pi - ly rang - es The gen tle, wi - ly ga -

Ped. * *Ped.* *

cres - - *cen* - *do*

clear; The lo - tus flow'rs all are pi - ning To
zelle, And in the dis - tance the Gan - ges Flows

cres - *cen* - - *do*

dim. *p*

see their sis - ter dear; The lo - tus flow'rs all are
on, thou'lt hear him well; And in the dis-tance the

dim. *pp*

p cresc. *p*

pi - - - ning To see their sis - ter
Gan - - - ges Flows on, thou'lt hear him

p

dear.
well.

cresc. *sf* *dim.*

1 2

2. There 3. Be -

D.S.

cresc.

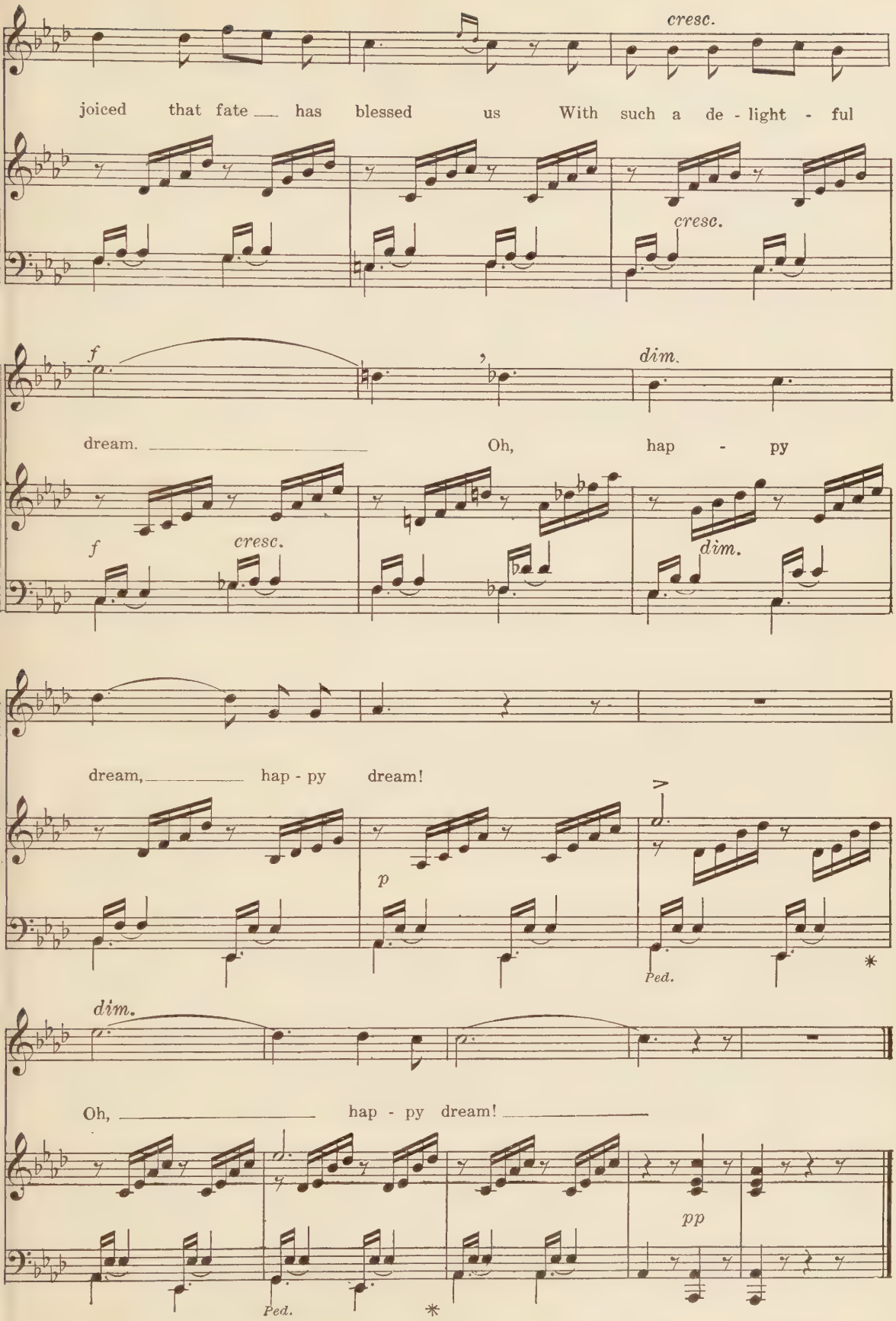
neath a broad palm we'll rest us;

cresc.

Ped. * *Ped.* *

Free from the world we'll seem; Re -

Ped. *


cresc.
joiced that fate has blessed us With such a de - light - ful
cresc.
f
dim.
dream. Oh, hap - py
f
cresc.
dim.
dream, hap - py dream!
p
Ped.
dim.
Oh, hap - py dream!
pp
Ped.

Snow Song

Frank Dempster Sherman

Georg Schumann
Composed for this Series

Quickly ♩=126

mf Soprano

1. O - ver val - ley, o - ver hill, Hark, the shep - herd pi - ping shrill! Dri - ving
2. How they hur - ry, how they crowd When they hear the mu - sic loud! Grove and
3. Hith - er, thith - er, up and down Ev - 'ry high - way of the town, Hud - dling

mf Alto

mf Tenor (8va lower)

1. O - ver val - ley, o - ver hill, Hark, the shep - herd pi - ping shrill! Dri - ving
2. How they hur - ry, how they crowd When they hear the mu - sic loud! Grove and
3. Hith - er, thith - er, up and down Ev - 'ry high - way of the town, Hud - dling

mf Bass

(Piano part for practice only)

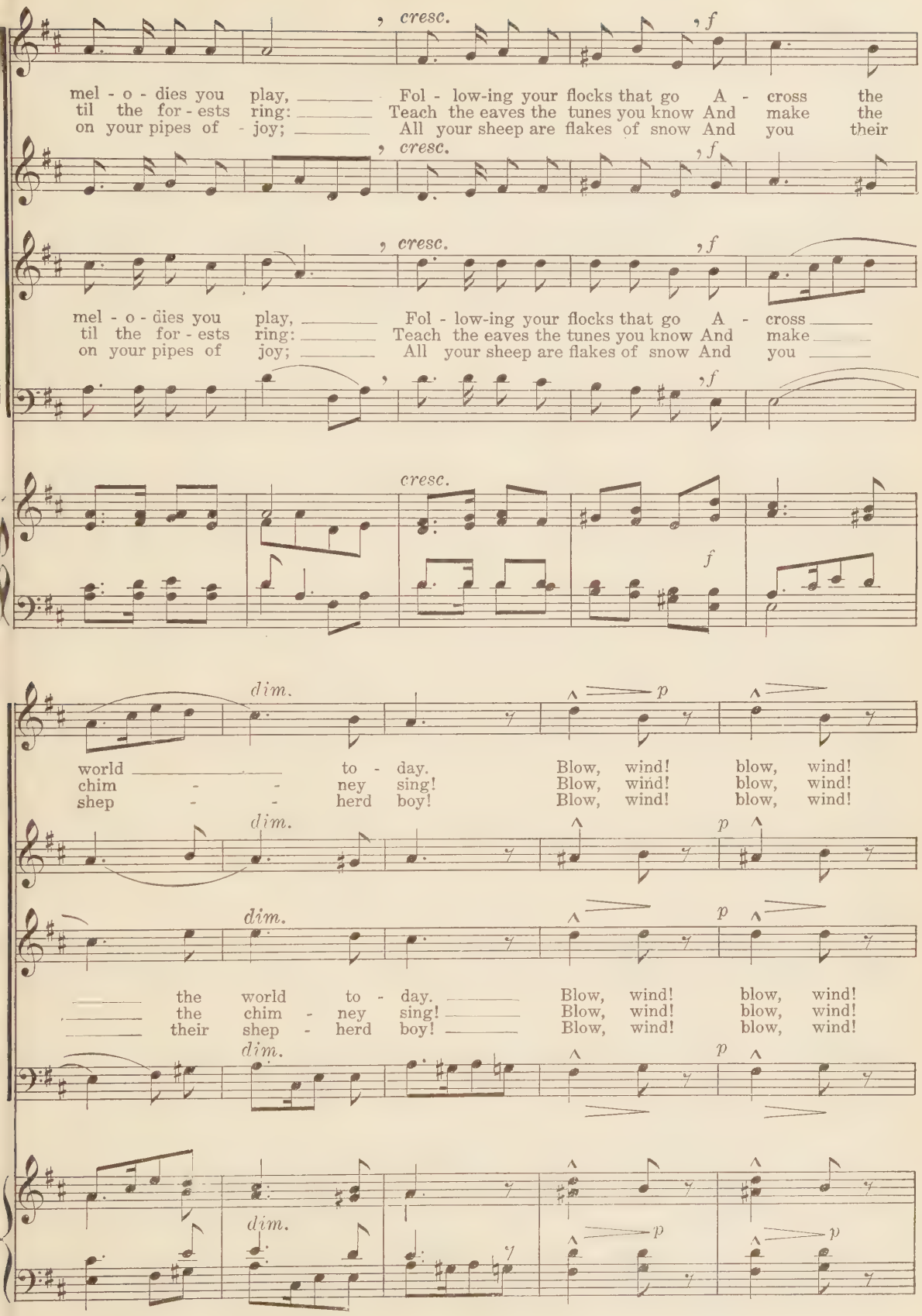
mf

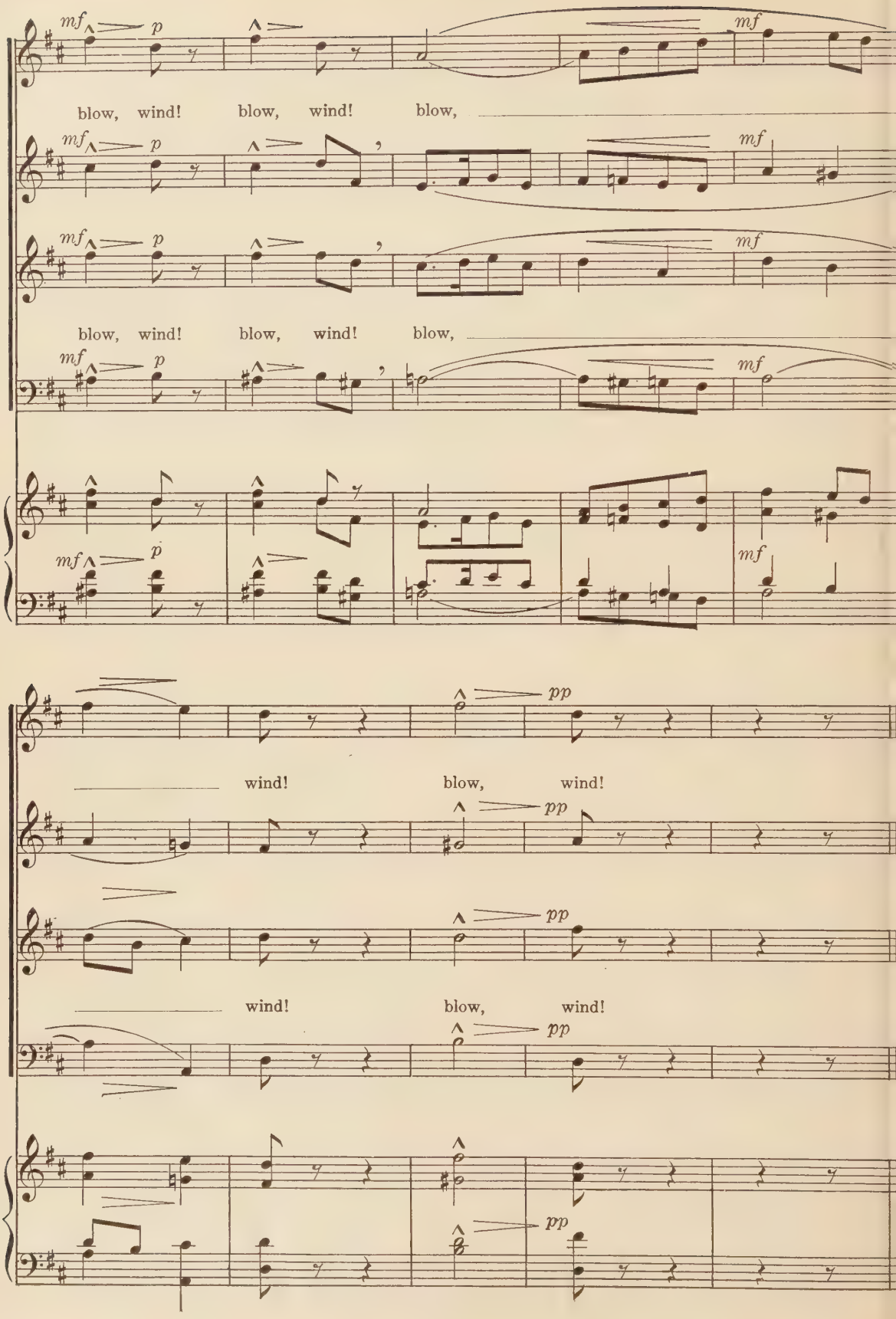
all the white flocks forth From the far folds of the North. Weird
lane and mea - dow full Spar - kle with their shi - ning wool. Un -
close, the white flocks all Gath - er at the shep-herd's call. Up -

Blow, wind!

Blow, wind!

all the white flocks forth From the far folds of the North. Weird
lane and mea - dow full Spar - kle with their shi - ning wool. Un -
close, the white flocks all Gath - er at the shep-herd's call. Up -

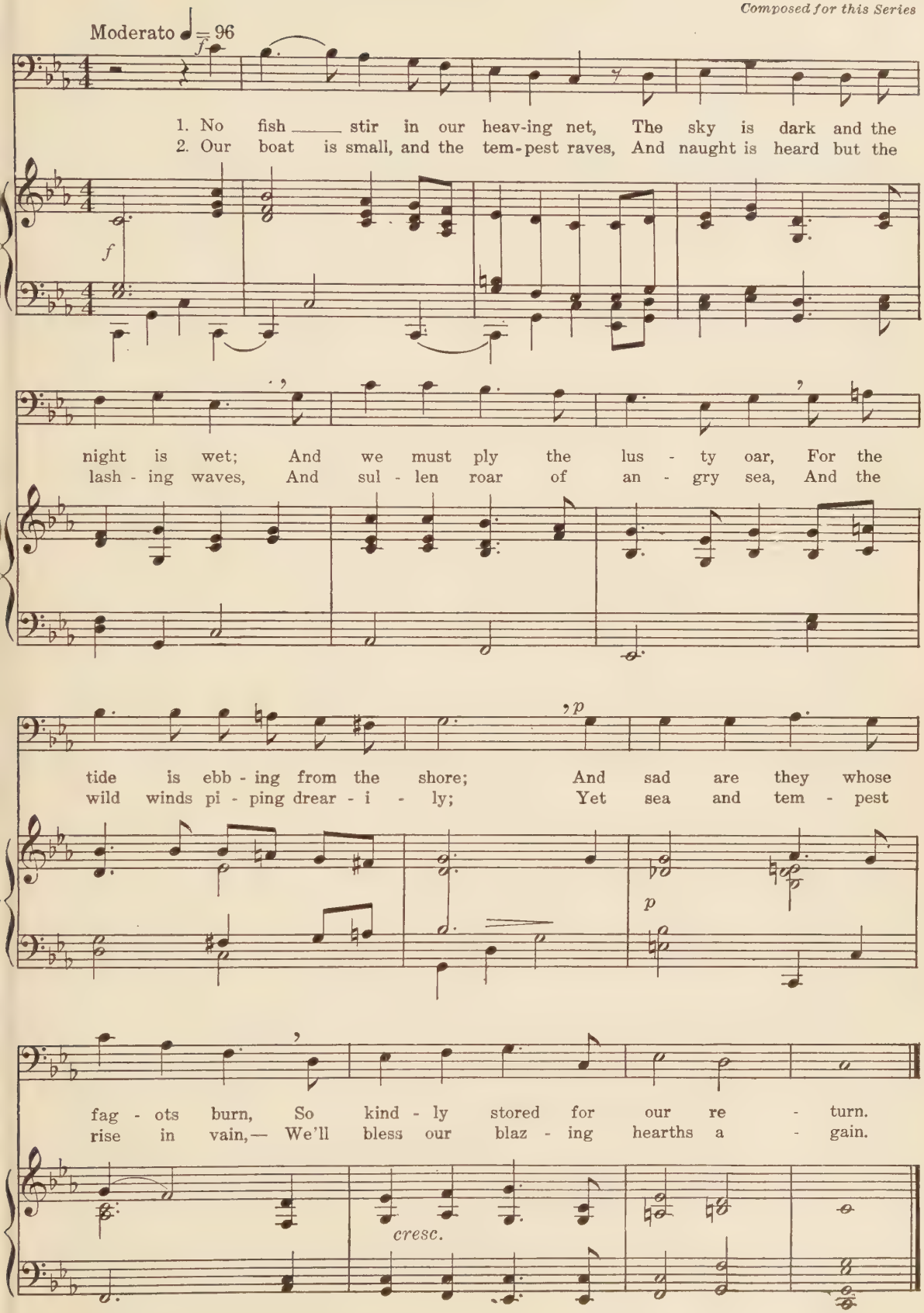

cresc.
f
mel - o - dies you play, Fol - low-ing your flocks that go A - cross the
til the for - ests ring: Teach the eaves the tunes you know And make the
on your pipes of - joy; All your sheep are flakes of snow And you their
cresc.
f
mel - o - dies you play, Fol - low-ing your flocks that go A - cross
til the for - ests ring: Teach the eaves the tunes you know And make
on your pipes of joy; All your sheep are flakes of snow And you
f
cresc.
f
dim.
p
world to - day. Blow, wind! blow, wind!
chim - - ney sing! Blow, wind! blow, wind!
shep - - herd boy! Blow, wind! blow, wind!
dim.
p
dim.
p
the world to - day. Blow, wind! blow, wind!
the chim - ney sing! Blow, wind! blow, wind!
their shep - herd boy! Blow, wind! blow, wind!
dim.
p
dim.
p
p


mf
p
mf
blow, wind! blow, wind! blow,
mf
p
mf
mf
p
mf
blow, wind! blow, wind! blow,
mf
p
mf
mf
p
mf
pp
wind! blow, wind!
pp
pp
wind! blow, wind!
pp
pp
pp

Fisherman's Song

Joanna Baillie

Horatio Parker
Composed for this Series



The Ferns

E. Humperdinck
Composed for this Series

Andantino ♪ = 120

First Soprano

p

1. "Oh, what shall we do All the long win - ter through?" The
2. When down from a cloud, Like a flut - ter of wings, There
3. Tucked un - der the snow In their lit - tle brown hoods, No

Second Soprano

p

1. "Oh, what shall we do All the long win - ter through?" The
2. When down from a cloud, Like a flut - ter of wings, There
3. Tucked un - der the snow In their lit - tle brown hoods, No

Alto

p

1. "Oh, what shall we do?"
2. When down from a cloud
3. Tucked un - der the snow,

ba - by ferns cried When moth - er fern died. The
came a great crowd Of ti - ny white things; They
more will they know, These babes in the woods, Till

ba - by ferns cried When moth - er fern died.
came a great crowd Of ti - ny white things;
more will they know, These babes in the woods,

The ba - by ferns cried When moth - er fern
There came a great crowd Of ti - ny white
No more will they know, These babes in the

cresc.

winds whis - tled bleak, And the wood - land was drear, And on
fell in a heap Where the ba - by ferns lay, And they
some day in spring, When the bob - o - links sing, They will

— The winds whis - tled bleak, And the wood - land was
— They fell in a heap Where the ba - by ferns
— Till some day in spring, When the bob - o - links

died. The winds whis - tled bleak, And the wood - land was
things; They fell in a heap Where the ba - by ferns
woods, Till some day in spring, When the bob - o - links

each ba - by cheek There glis - ten'd a tear, There
put them to sleep That bleak storm - y day, That
o - pen their eyes To blu - est of skies, To

drear, And on each ba - by cheek There glis - ten'd a tear, ___
lay, And they put them to sleep That bleak storm - y day, ___
sing, They will o - pen their eyes To blu - est of skies, ___

drear, And on each ba - by cheek There glis - ten'd a tear, ___
lay, And they put them to sleep That bleak storm - y day, ___
sing, They will o - pen their eyes To blu - est of skies, ___

glis - ten'd a tear. ___
bleak storm - y day. ___
blu - est of skies. ___

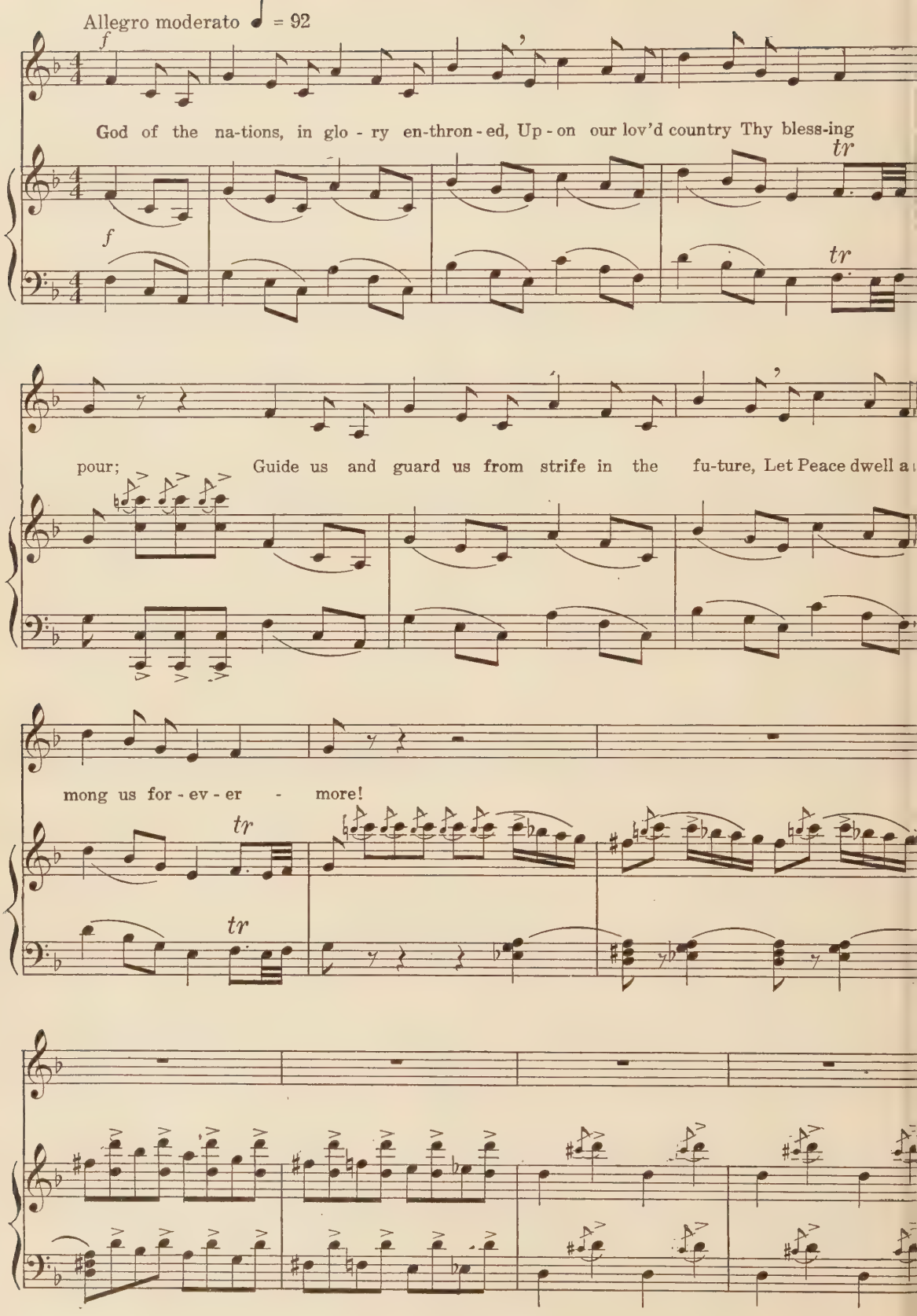
___ There glis - ten'd a tear.
___ That bleak storm - y day.
___ To blu - est of skies.

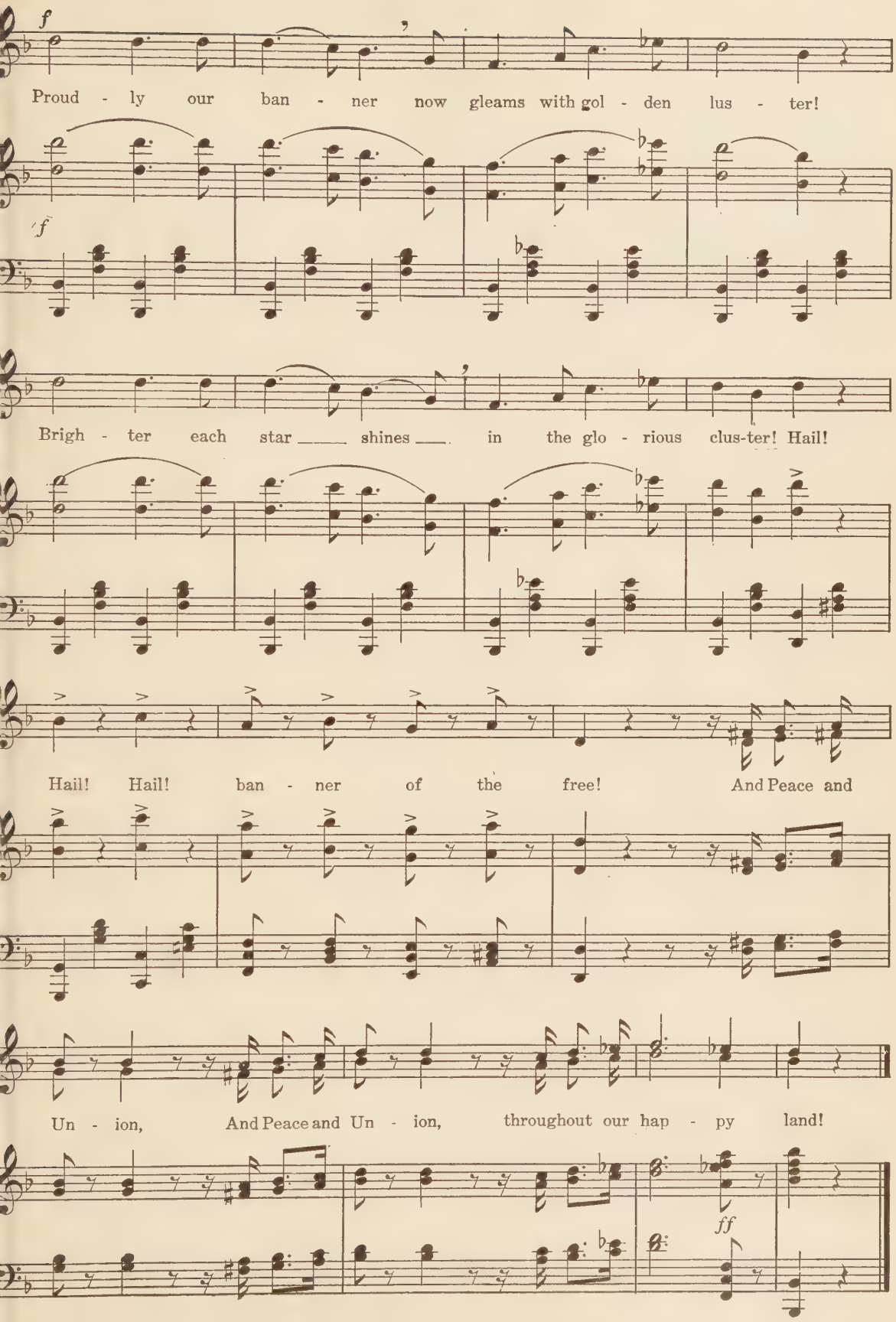
___ a tear.
___ that day.
___ blue skies.

Anvil Chorus

From *Il Trovatore*

Guiseppe Verd

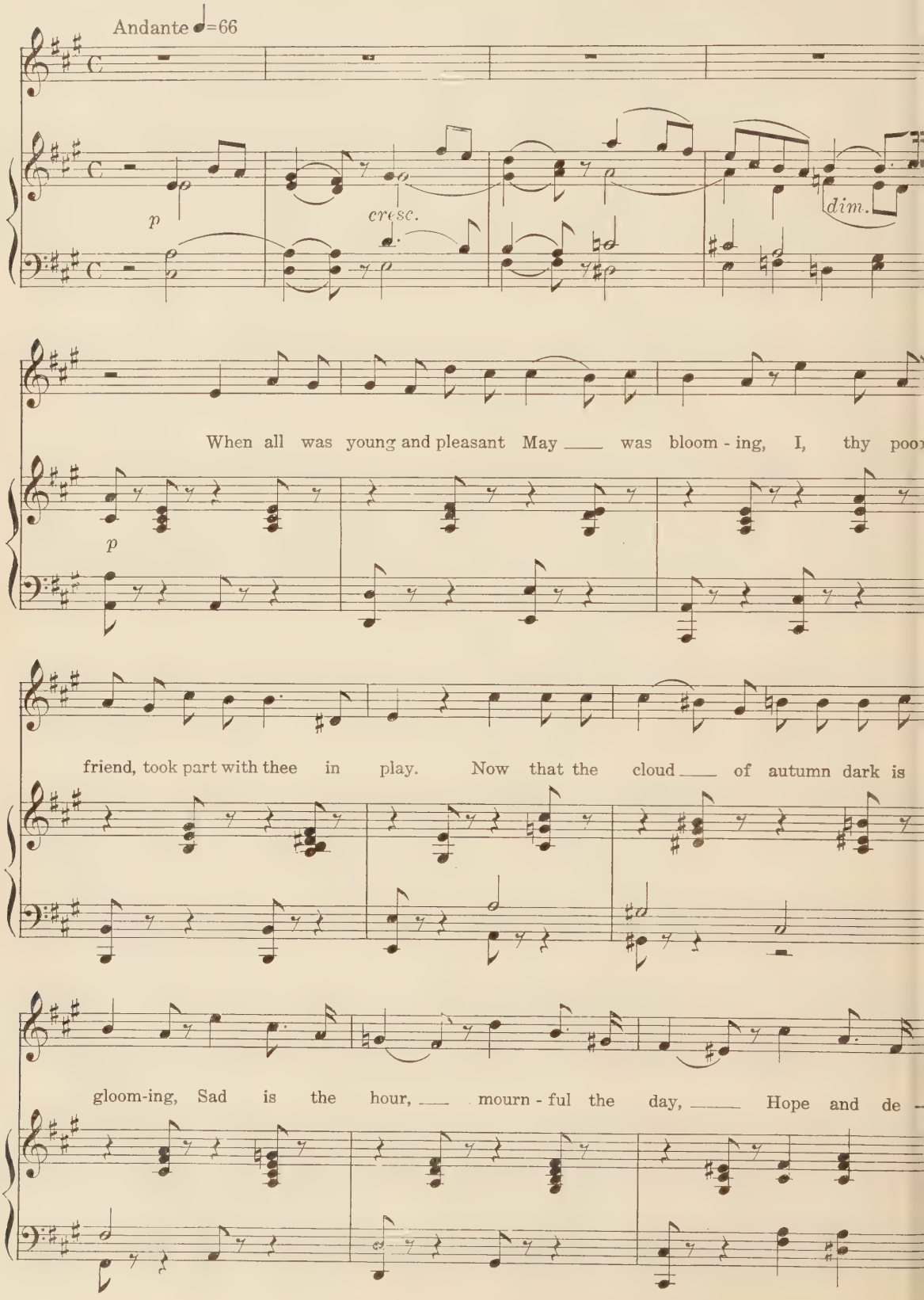


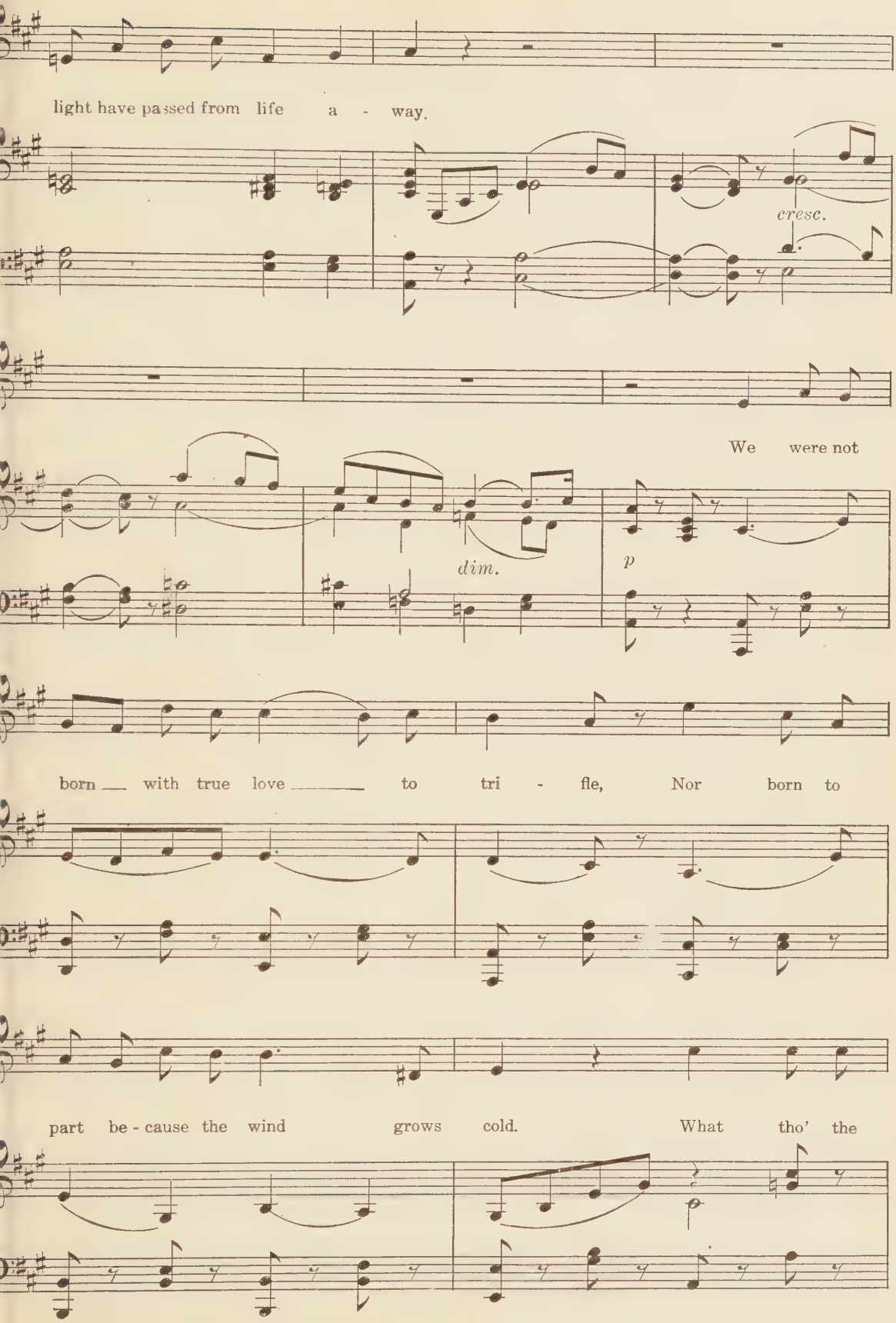

f
Proud - ly our ban - ner now gleams with gol - den lus - ter!
f
Brigh - ter each star shines in the glo - rious clus-ter! Hail!
Hail! Hail! ban - ner of the free! And Peace and
Un - ion, And Peace and Un - ion, throughout our hap - py land!
ff

When All Was Young

From *Faust*

Charles François Gounod




light have passed from life a - way.
cresc.
We were not
dim.
p
born with true love to tri - fle, Nor born to
part be - cause the wind grows cold. What tho' the

storm ___ the sum-mer gar-den ri - fle? O Mar - ga - ri - ta! O Mar - ga -

cresc. *sfz* *dim.* *sfz*

ri - ta! Still on the bough is left a leaf of gold; On the

dim.

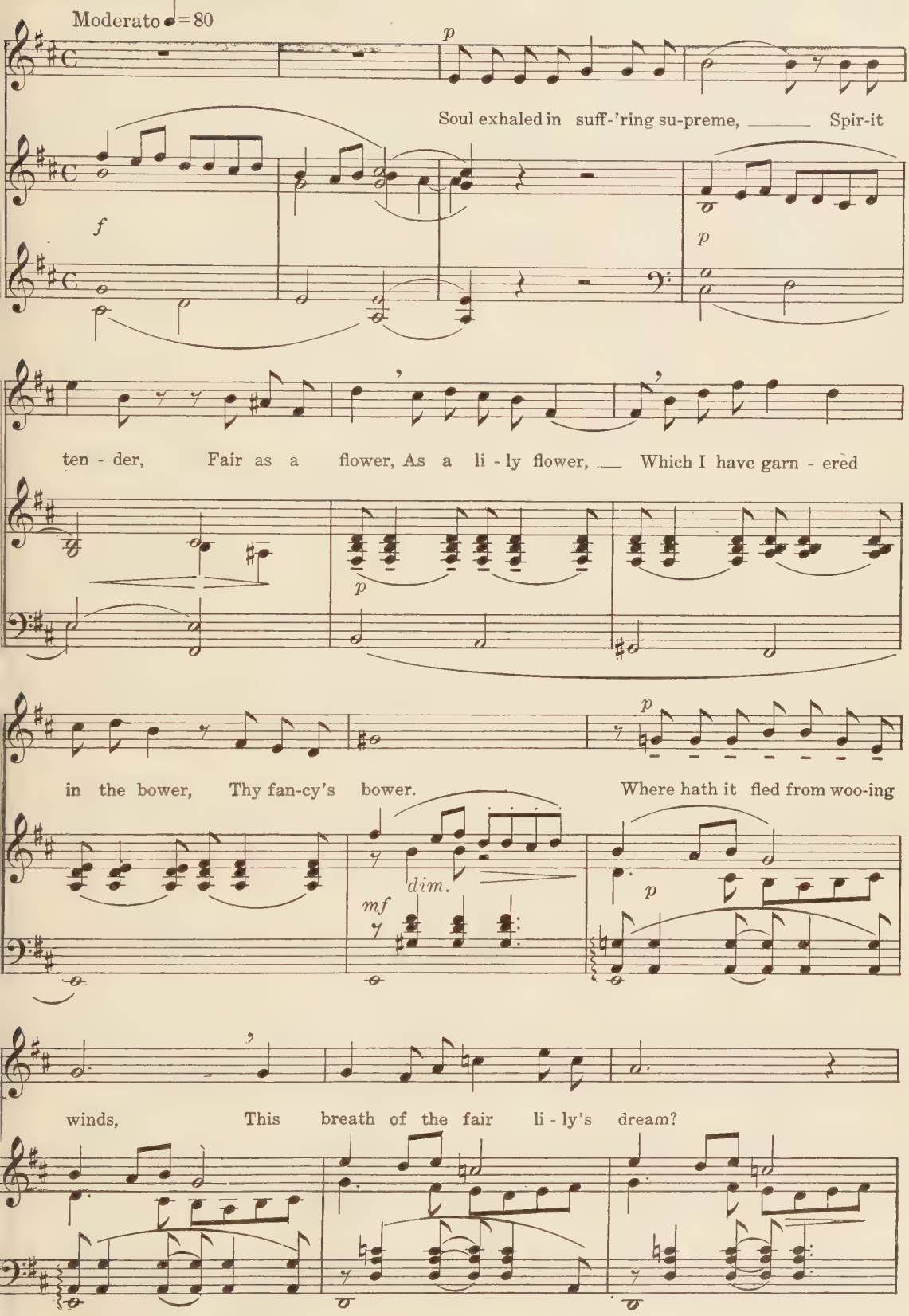
bough is left a leaf of gold; On the bough is left a leaf of

gold.

Romance

Louise Ayres Garnett
From the French of Paul Bourget

Achille Claude Debussy



meno mosso tempo rubato

pp

Where are the vis - ions youth set free?

pp

And where the fa - ded sweet per - fume Of days when thou in ro - sy

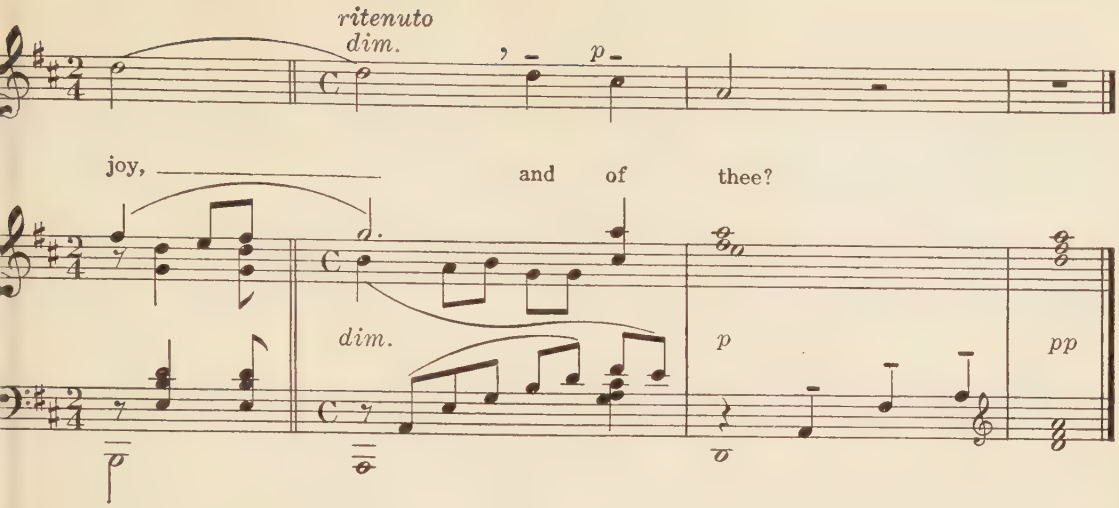
bloom En - ha - loed me in clouds di - vine,

p

mf *Tempo I*

In clouds of peace, of ec - sta - sy, Of me - lo - dious

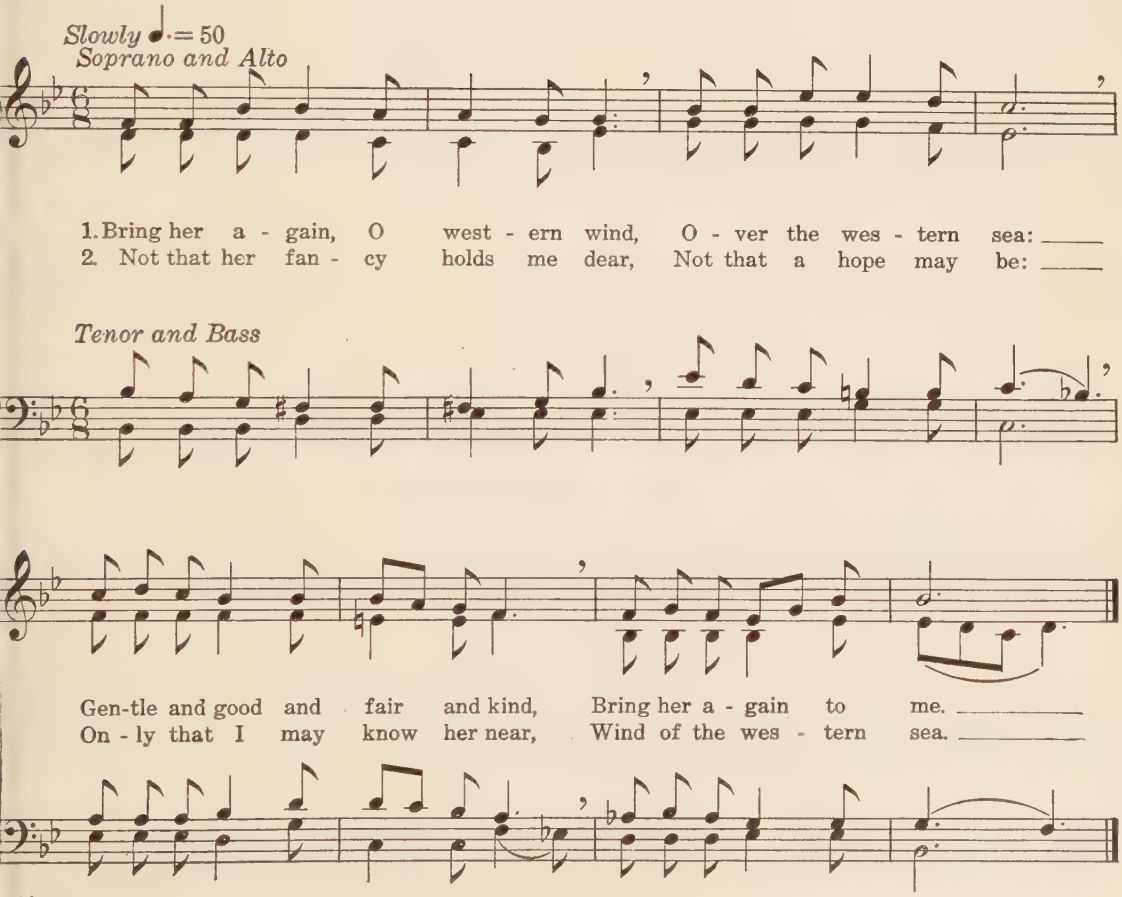
mf *p* *cresc.*



Bring Her Again

William Ernest Henley

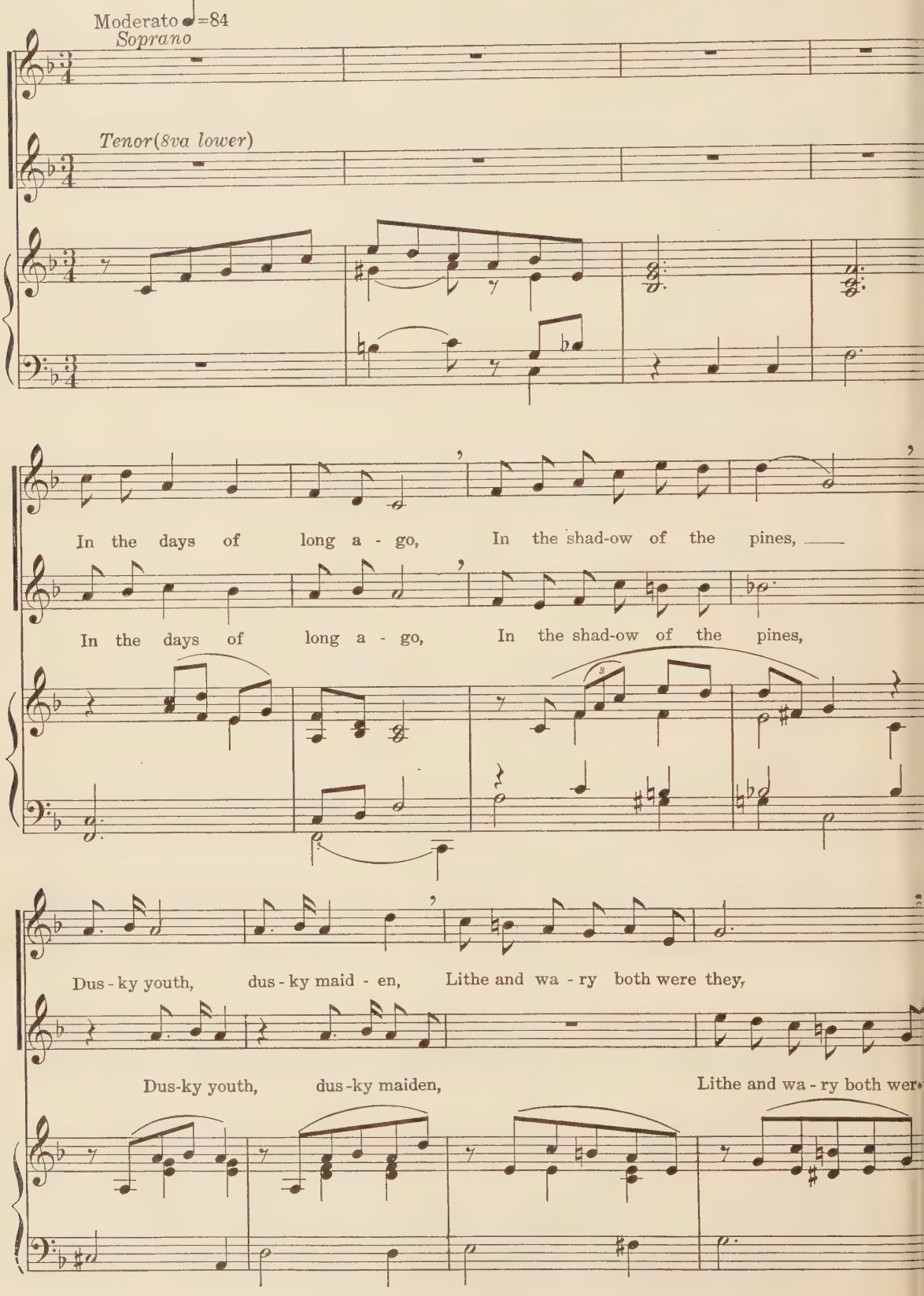
Horatio Parker
Composed for this Series

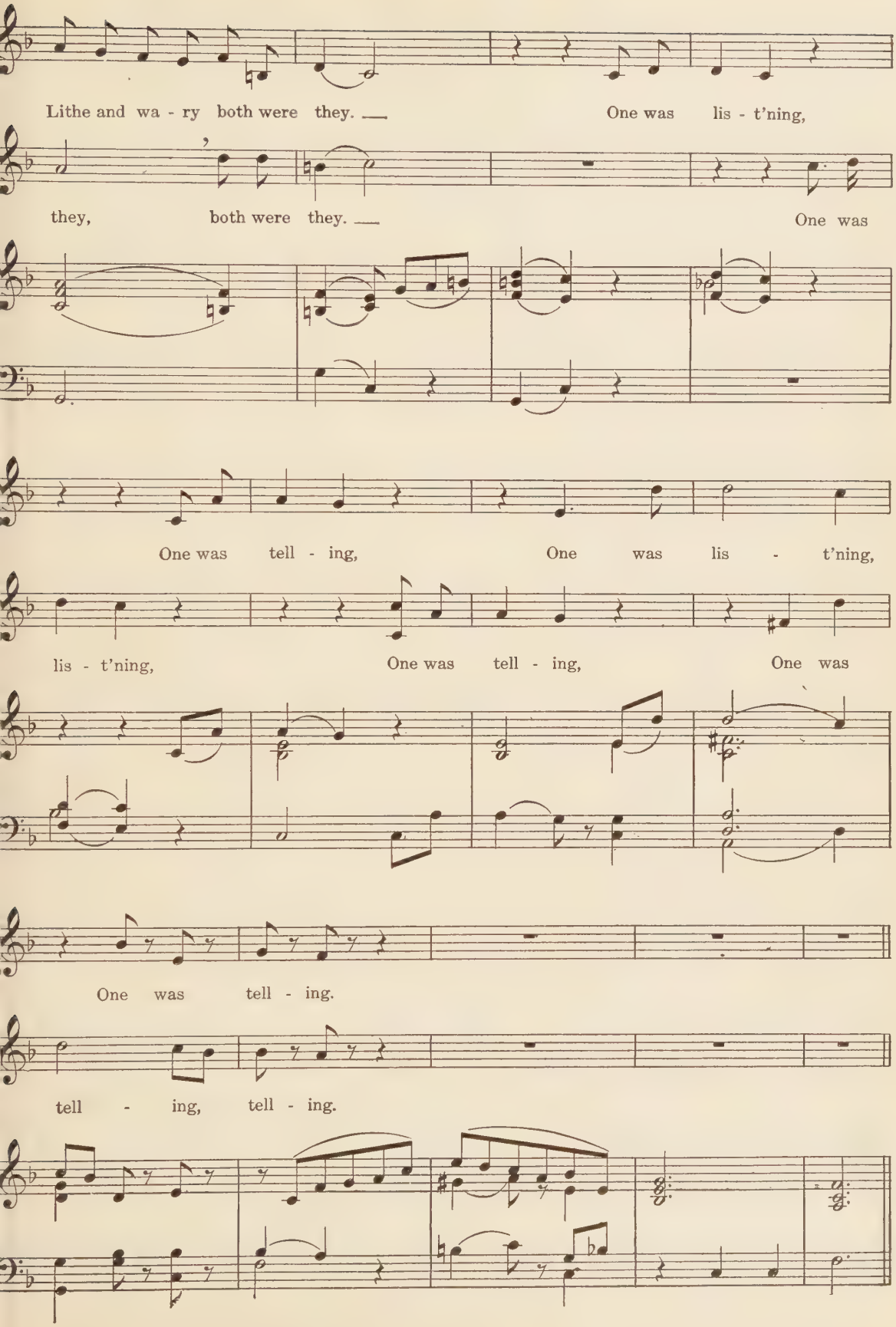


Friendly Shadows

T. Doolittle

George W. Chadwick
Composed for this Series




Lithe and wa - ry both were they. One was lis - t'ning,
they, both were they. One was
One was tell - ing, One was lis - t'ning,
lis - t'ning, One was tell - ing, One was
One was tell - ing.
tell - ing, tell - ing.

Now in days of dream-y sum-mer, In the shad-ow of the

Now in days of dream-y sum-mer, In the shad-ow of the

pines, Sun-brown'd youth and sun-brown'd maid-en,

pines, Sun-brown'd youth, sun-brown'd maid-en,

Lithe and wa-ry both are they, Lithe and wa-ry both are

Lithe and wa-ry both are they, both are

they. One is lis - t'ning, One is

they. One is lis - t'ning,

tell - ing, One is lis - t'ning, One is

One is tell - ing, One is tell - - - ing,

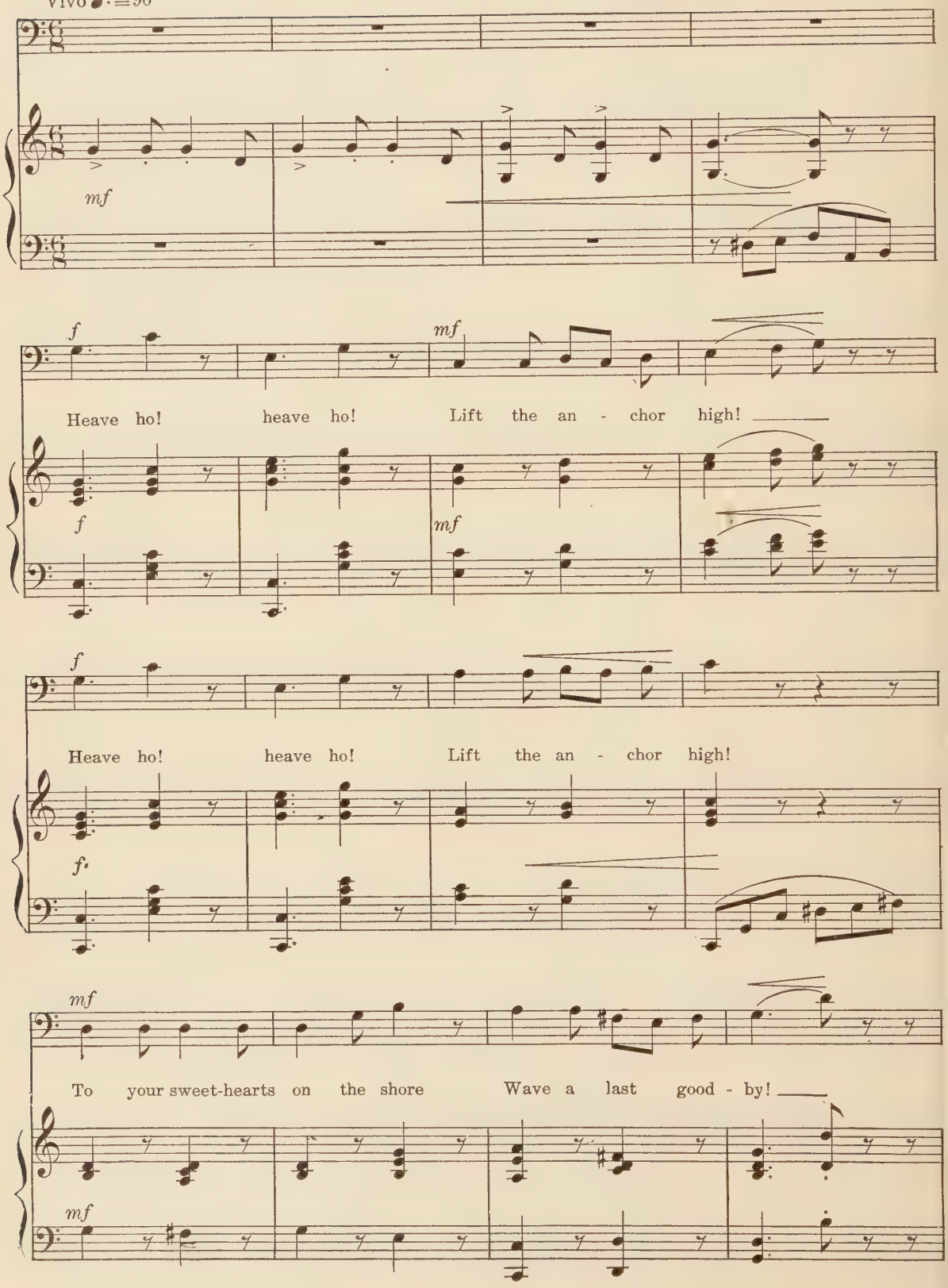
tell - ing.

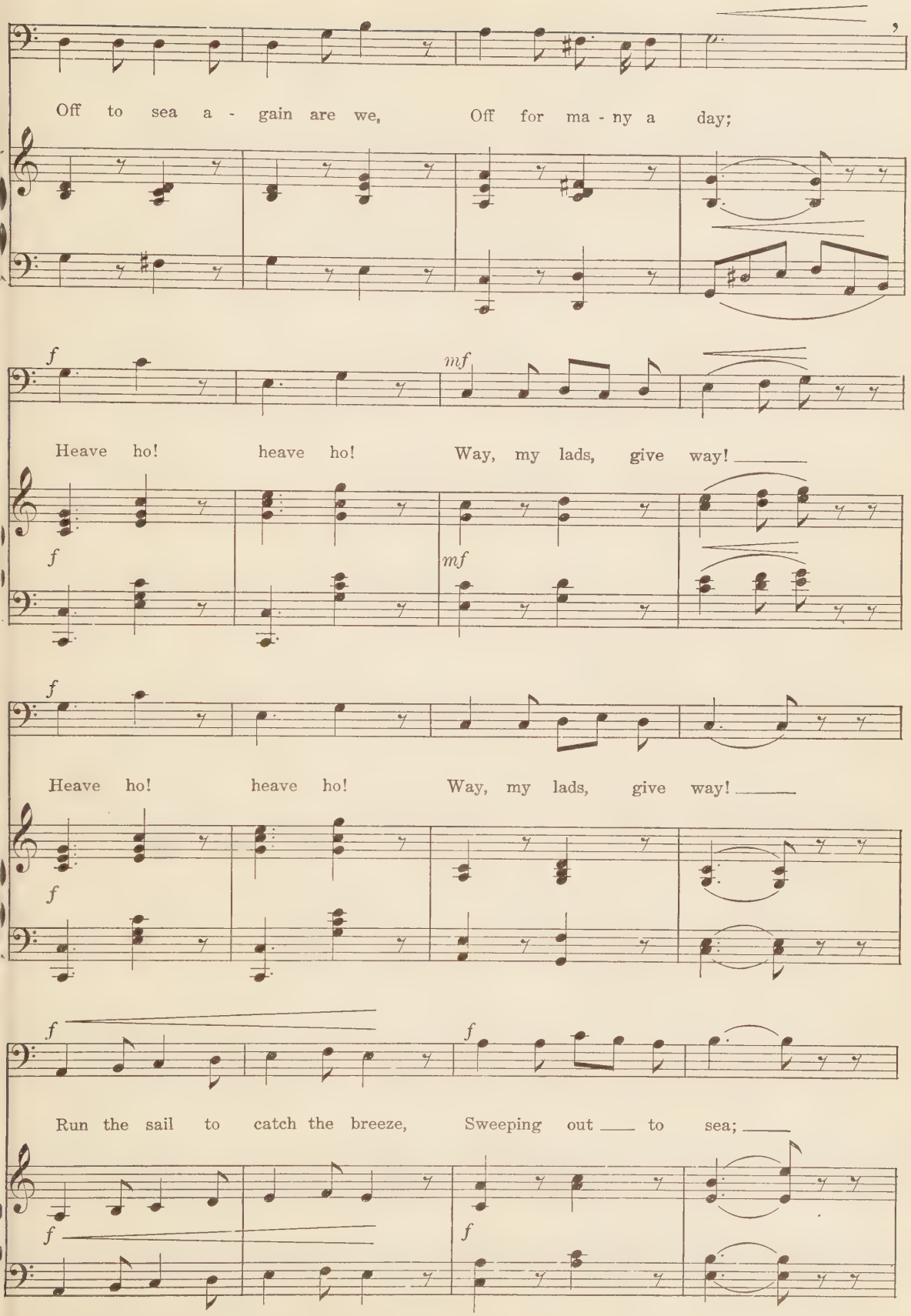
tell - ing.

Sailor's Song

May Morgan

Friedrich Hegar
Composed for this Series




Off to sea a - gain are we, Off for ma - ny a day;
f
mf
Heave ho! heave ho! Way, my lads, give way!
f
mf
f
Heave ho! heave ho! Way, my lads, give way!
f
f
f
Run the sail to catch the breeze, Sweeping out to sea;
f
f

Soon our ship will ride the wave, Pow - er - ful and free.

mf

They who choose the sail - or's lot Ma - ny

mf

poco meno mosso

sf

dan - gers brave; Storm and cold and

p

sf *f*

ritardando

lone - li - ness, And a sail - or's grave.

pp

Ped.

f a tempo *mf*

(*Solo or semichorus*)

Yet for us a life on land Would be dull and gray;

f *mf*

f

Off to sea a - gain are we, Way, my lads, give way!

f

f *mf*

(*Chorus*)

Yet for us a life on land Would be dull and gray;

f *mf*

f *f*

Off to sea a - gain are we, Way, my lads, give way!

f *f*

Farewell

M. Louise Baum

Robert Franz

Andante ♩. =48
Softly and fervently

While hill and val - ley are

sempre pp

Ped.

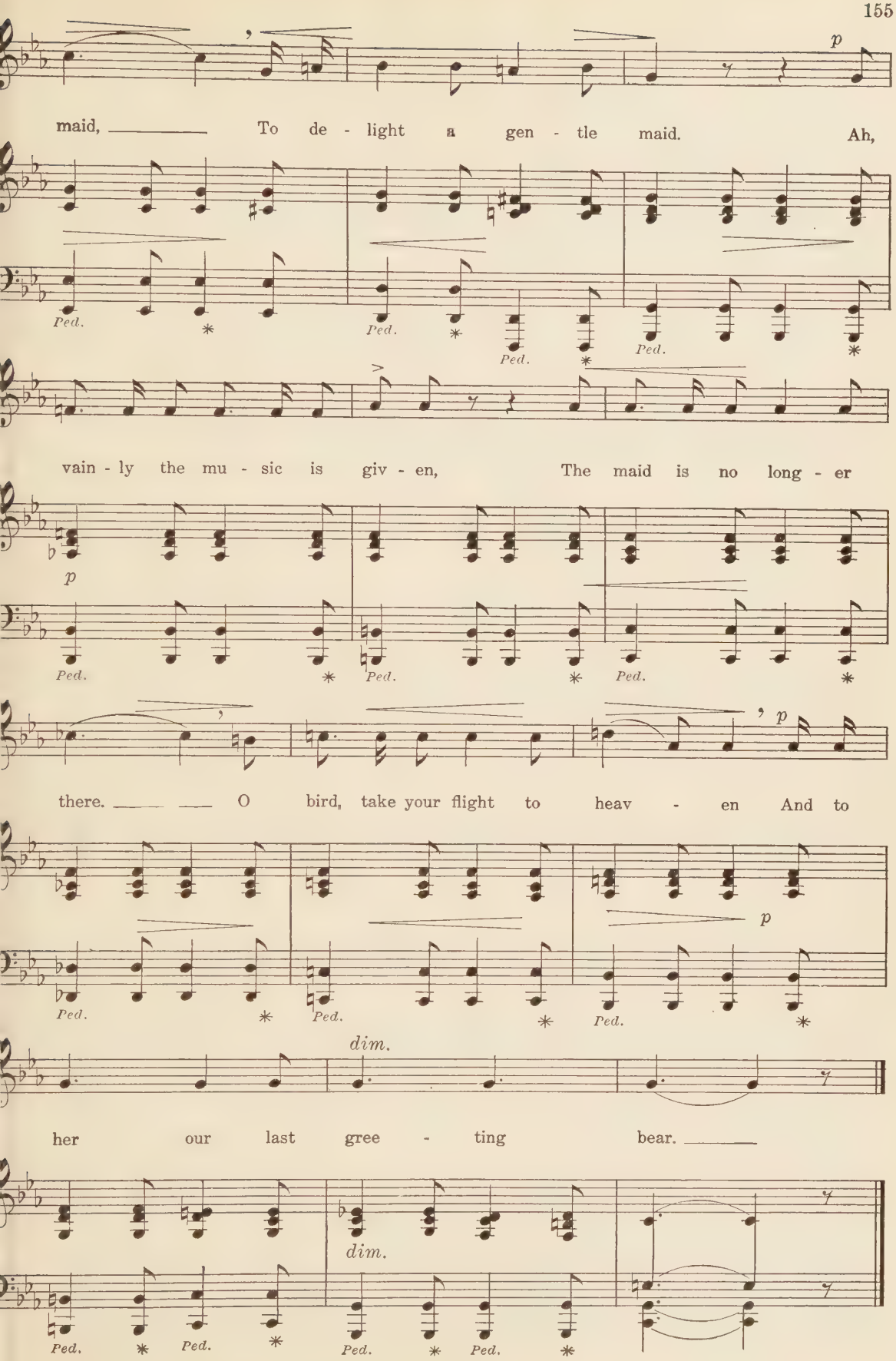
glow-ing In the sun - set's gold ar - ray'd, A

Ped. * Ped. * Ped.

p

bird's low song is out - flow - ing To de - light a gen - tle

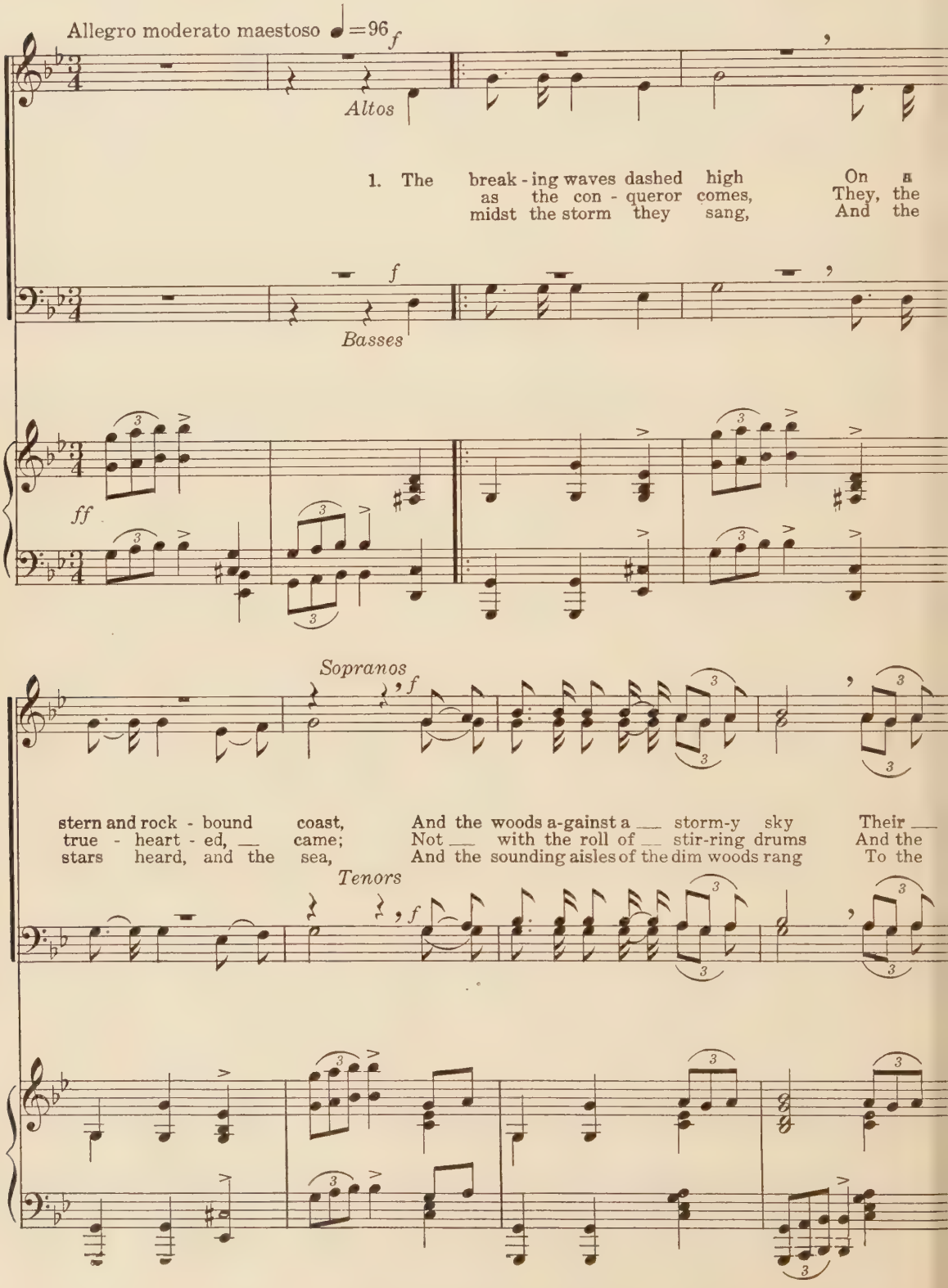
* Ped. * Ped. * Ped. *


p
maid, To de - light a gen - tle maid. Ah,
Ped.
vain - ly the mu - sic is giv - en, The maid is no long - er
p
there. O bird, take your flight to heav - en And to
p
dim.
her our last gree - ting bear.
dim.

The Landing of the Pilgrims

Felicia Dorothea Hemans

Edward B. Birge
Composed for this Serie



gi - ant branches tossed. And the heav-y night hung dark The ___
trumpet that sings of fame; Not ___ as the fly - ing come, In ___
an - them of the free. The ___ o - cean ea - gle soared From his

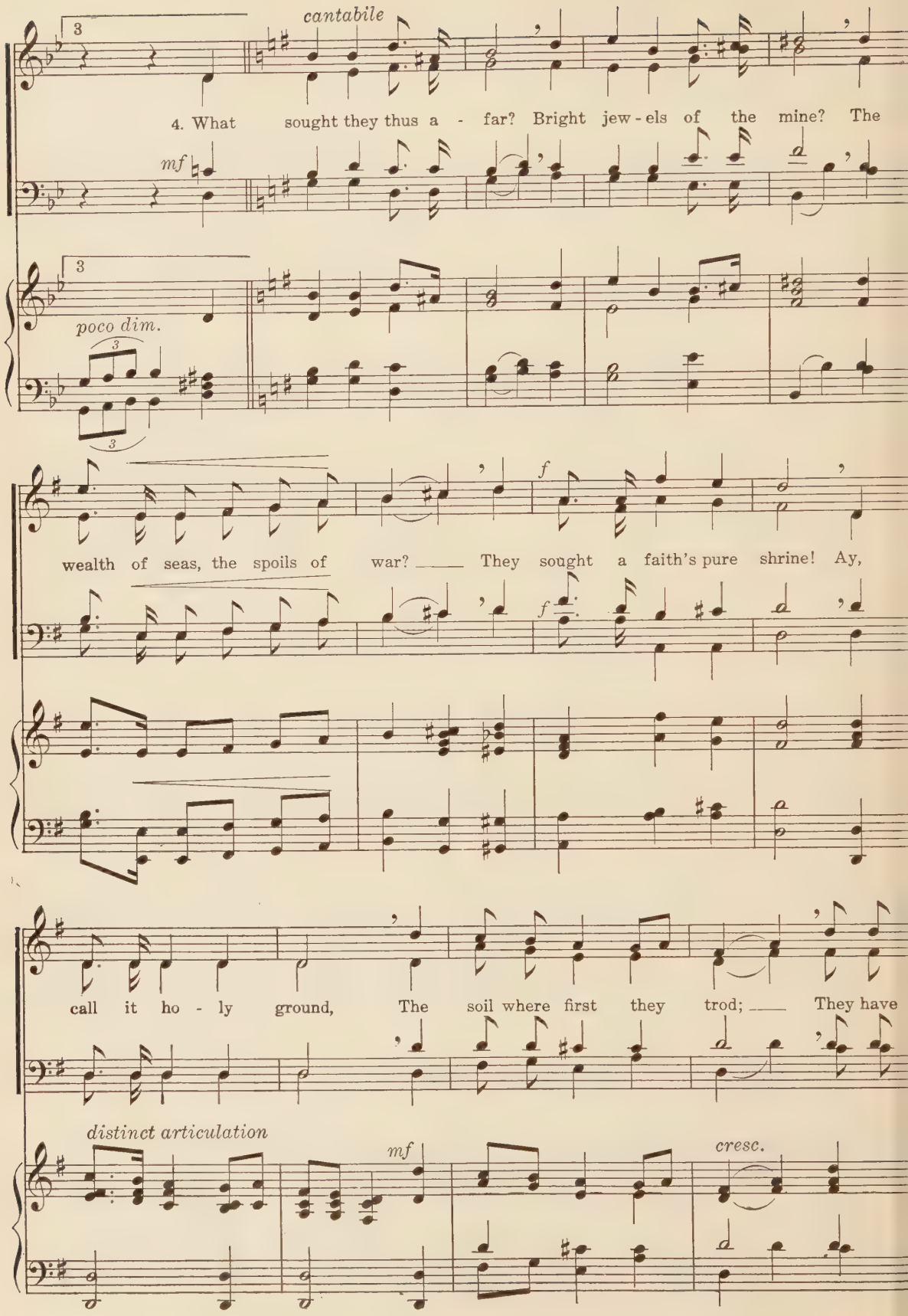
hills and wa - ters o'er, When a band of ex - iles ___
si - lence and in fear; They ___ shook the depths of the
nest by white wave's foam, And the rock - ing pines of the

1 & 2

moored their bark On the wild New Eng - land shore. 2. Not
des - ert gloom With their hymns of lof - ty cheer. 3. A -
for - est roared: This ___ was their wel - come home.

1 & 2

ff


cantabile
4. What sought they thus a - far? Bright jew - els of the mine? The
mf
poco dim.
f
wealth of seas, the spoils of war? They sought a faith's pure shrine! Ay,
f
call it ho - ly ground, The soil where first they trod; They have
distinct articulation
mf
cresc.

f

left un-stained what there they found; Free - dom to wor - ship

f

ff

Maestoso

God. They have left un-stained what there they found; Free - dom to

ff

cresc. molto

wor - ship God.

Plowing Song

Joe Cone

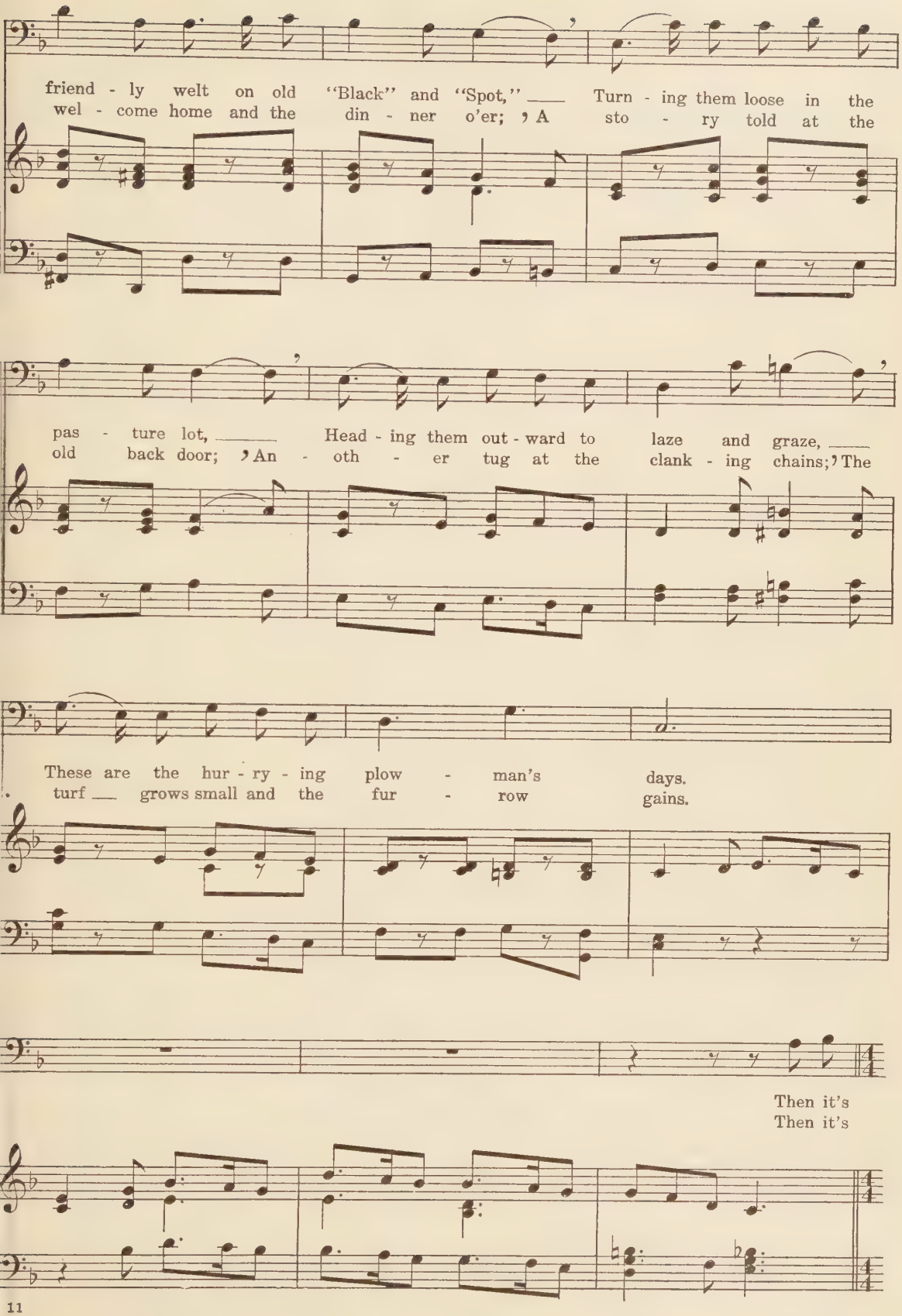
George W. Chadwick
Composed for this Series

Brightly ♩.=80

1. Up in the morn - ing at break of day, ____
2. Stuck in the fur - row its shi - ning blade, ' The

Rub - bing the hors-es and toss - ing the hay; Swing - ing the doors of the
plow____ is left when the halt ____ is made. ' The hors - es tug at the

cat - tle stalls, ____ An-sw'ring the low ____ and plain - tive calls. A
well - gripp'd rein, ____ Strain-ing for stall and for fod - der a - gain. A


friend - ly welt on old "Black" and "Spot," Turn - ing them loose in the
wel - come home and the din - ner o'er; A sto - ry told at the
pas - ture lot, Head - ing them out - ward to laze and graze,
old back door; An - oth - er tug at the clank - ing chains; The
These are the hur - ry - ing plow - man's days.
turf grows small and the fur - row gains.
Then it's
Then it's

rip, rip, rip, Through the tangled sod and soil; And it's drip, drip, drip, From the
rip, rip, rip, Through the tangled sod and soil; And it's drip, drip, drip, From the

strain - ing span a - toil. But the plow goes for - ward steady _____ Since the
har - dy son of toil. But the plow goes for - ward steady _____ Till the

glow of ear - ly ___ morn, And the cheer - y plow - man's
sun sinks in the ___ west, And the wea - ry plow - man's

ready _____ _____ For the wel - come din - ner horn.
ready _____ _____ For the fire - side and for rest.

The Night Has a Thousand Eyes

Francis B. Bourdillon

Henry Holden Huss
Composed for this Series

Slowly and with tenderness and delicacy ♩= 72

Soprano and Alto

p

The night has a thou - sand eyes and the day but one, Yet the

dolcissimo

Tenor and Bass

p *pp*

light of the whole world dies with the dy - ing sun. The

pp

dy - ing, dy-ing sun.

mind has a thousand eyes and the heart but one, Yet the

p

light of a whole life dies when love, when love is done; Yet the

p *mf*

p

rit. *pp*

light of a whole life dies, when love, when love is done, is done.

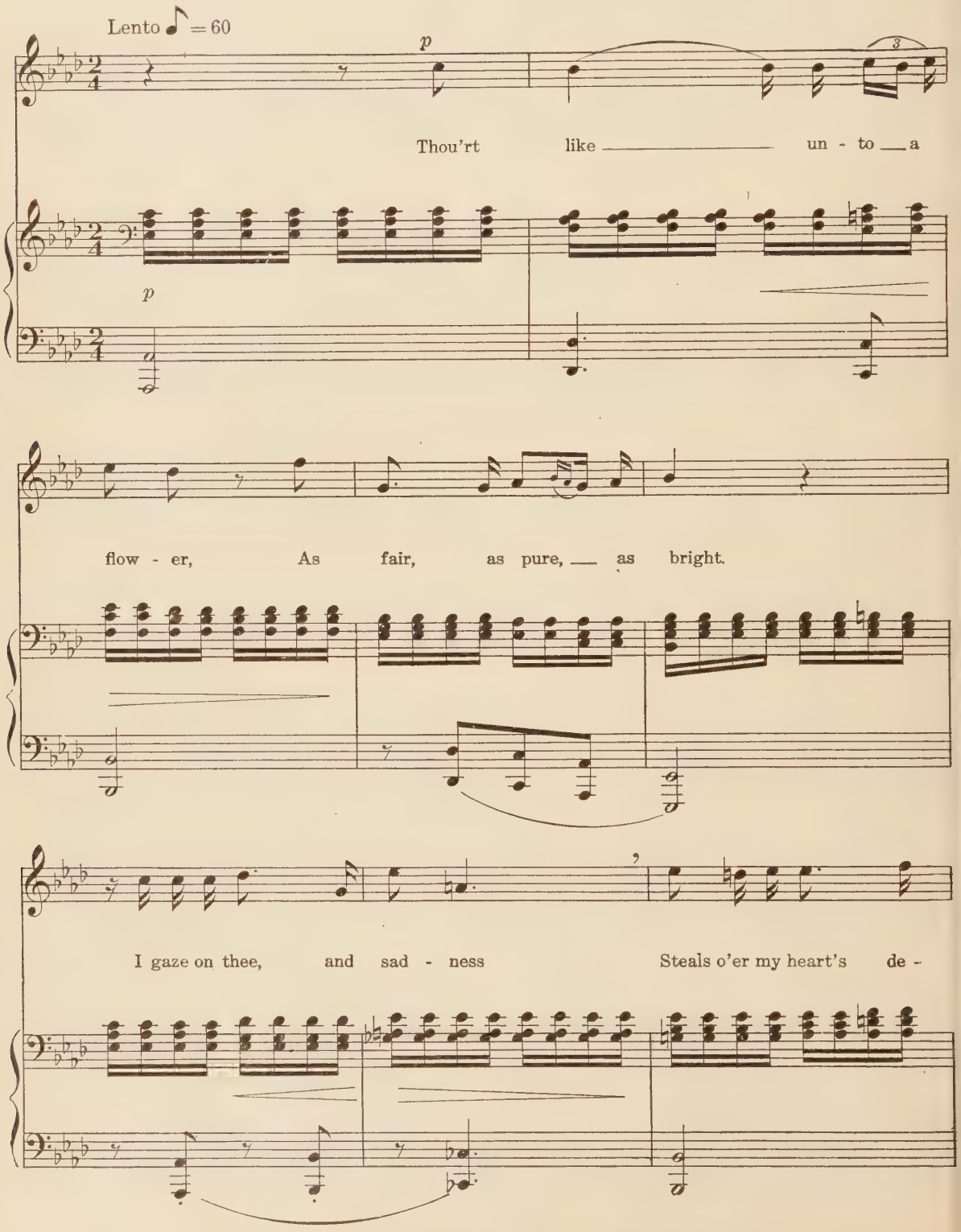
f *p* *rit.* *pp*

p *mf*

Thou'rt Like unto a Flower

Natalie McFarren

Robert Schumann



p

light. I long on those gol - den tress - es My

Ped. ✱ *Ped.* ✱

rit.

fol - ded hands to lay, Pray-ing that Heav'n may pre-

rit.

rit.

serve thee So fair, so pure al - way.

rit.

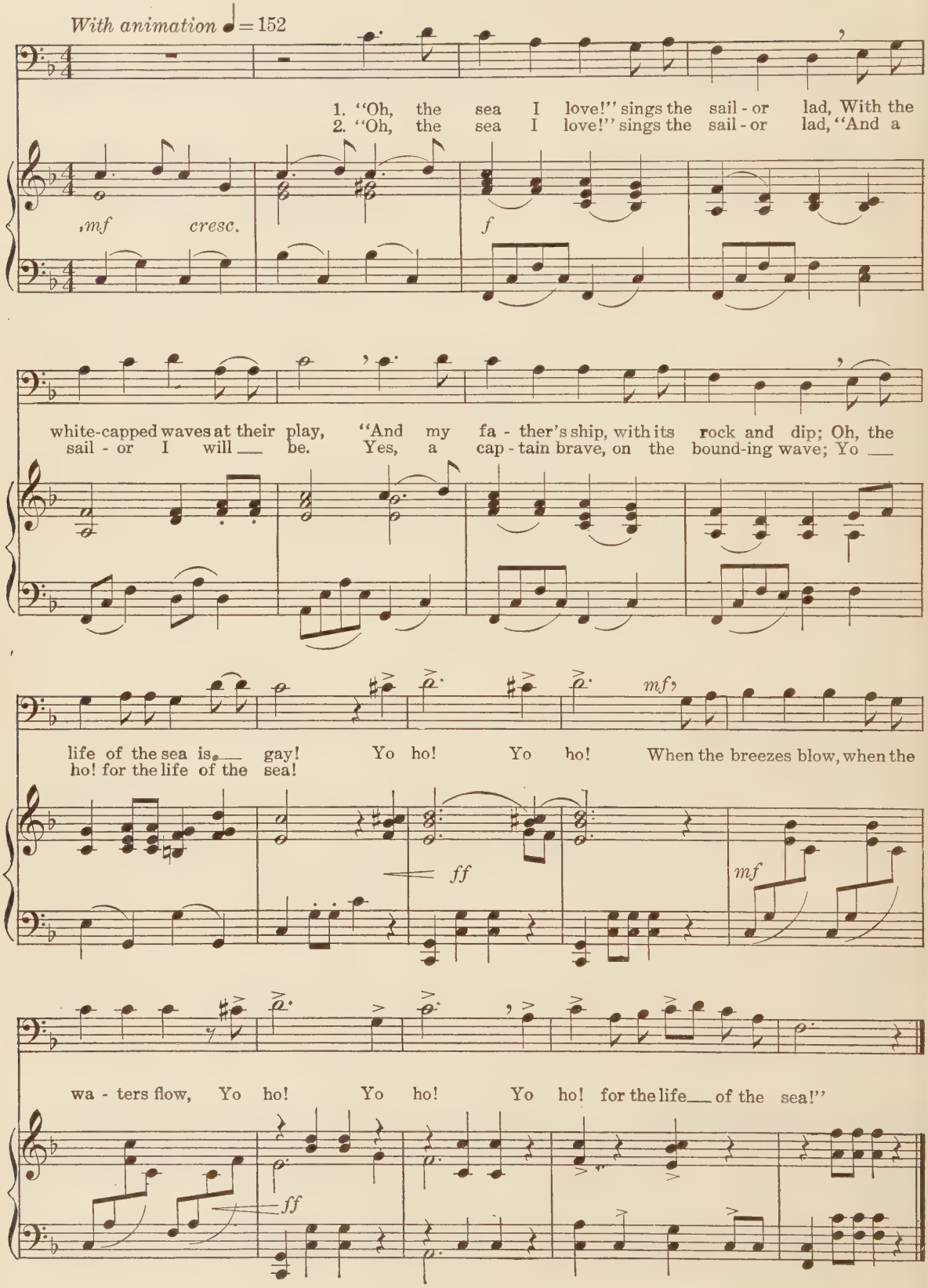
p *a tempo*

rit.

Yo Ho! Yo Ho!

Wilhelmina Seegmiller

Rossiter G. Cole
Composed for this Series

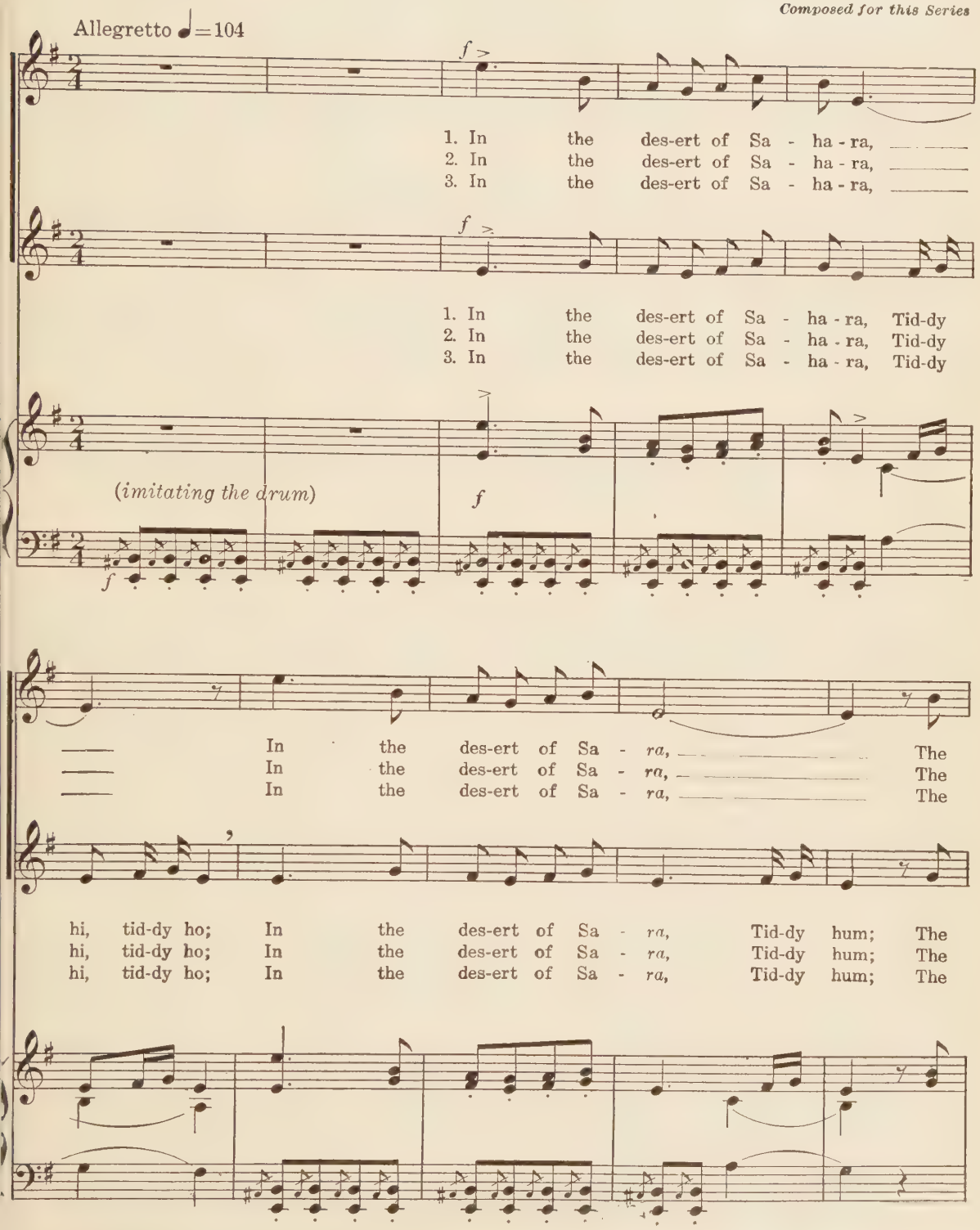


Desert Song

NONSENSE SONG

Laura E. Richards

Henry Hadley
Composed for this Series



sands are red and yel - low, And the cam - els snort and bel - low, And the
li - on is a - roar - ing, And the vul - ture is a - soar - ing, And the
Bed - ou - in is ri - ding, And the os - trich-es are hi - ding, And the

sands are red and yel - low, And the cam - els snort and bel - low, And the
li - on is a - roar - ing, And the vul - ture is a - soar - ing, And the
Bed - ou - in is ri - ding, And the os - trich-es are hi - ding, And the

Af - ri - can is beat - ing of his drum, drum, drum; And the
Af - ri - can is beat - ing of his drum, drum, drum; And the
Af - ri - can is beat - ing of his drum, drum, drum; And the

Af - ri - can is beat - ing of his drum, Tid-dy hi, tid-dy ho; And the
Af - ri - can is beat - ing of his drum, Tid-dy hi, tid-dy ho; And the
Af - ri - can is beat - ing of his drum, Tid-dy hi, tid-dy ho; And the

Af - ri - can is beat-ing of his drum, beat-ing of his
Af - ri - can is beat-ing of his drum, beat-ing of his
Af - ri - can is beat-ing of his drum, beat-ing of his

Af - ri - can is beat-ing of his drum, Tid-dy hi, tid - dy ho; _____
Af - ri - can is beat-ing of his drum, Tid-dy hi, tid - dy ho; _____
Af - ri - can is beat-ing of his drum, Tid-dy hi, tid - dy ho; _____

drum. _____
drum. _____
drum. _____

_____ tid-dy hi, _____ tid-dy ho, tid-dy hum. _____
_____ tid-dy hi, _____ tid-dy ho, tid-dy hum. _____
_____ tid-dy hi, _____ tid-dy ho, tid-dy hum. _____

In a Canoe

Richard Kirk, *Ad.*

Marshall Bartholomew

With simple tenderness ♩ = 72

mf

1. Are you
2. Are you
3. Are you

pp

mf

p

p

think - ing, lit - tle moon, lit - tle moon? Are you
cry - ing, lit - tle moon, lit - tle moon? Are you
dream - ing, lit - tle moon, lit - tle moon? Are you

pp

mp

poco accel.

think-ing? Up there where the stars are wink - ing and a -
cry - ing? Seems to me I hear you cry - ing and a -
dream-ing? Up there in the heav - ens gleam - ing, are you

poco più lento

blink-ing? Are you lonesome way up yonder? Are you scared of rain and
sigh - ing. Is this dew-drop on my fin - ger Just a tear that would not
dream-ing? Do you hear the wa - ter fall-ing, Do you hear bob-white a -

p

pp

thun - der, Lit - tle moon, lit - tle moon?
lin - ger, Lit - tle moon, lit - tle moon?
call - ing, Lit - tle moon, lit - tle moon?

p

p

pp

Themes

From *The Fifth Symphony* — Ludwig van Beethoven

First Movement (Main Theme)

Allegro con brio ♩ = 108

ff

p

Second Movement

Andante con moto ♩ = 92

Sweet Kitty Clover

Knight

Edmund Kea

Moderato ♩.=100

mf

1. Sweet Kit - ty Clo - ver, she
2. Sweet Kit - ty in per - son is
3. If Kit - ty to kirk ___ with

f *mf*

both - ers me so, ___ Oh, ___ Oh, ___ Sweet Kit - ty Clo - ver, she
rath - er low, ___ Oh, ___ Oh, ___ 'Sweet Kit - ty in per - son is
me ___ would go, ___ Oh, ___ Oh, ___ ' If Kit - ty to kirk ___ with

both - ers me so, ___ Oh, ___ Oh, Oh! ___ Her
rath - er low, ___ Oh, ___ Oh, Oh! ___ She's
me ___ would go, ___ Oh, ___ Oh, Oh! ___ I

face ___ is round ___ and red ___ and fat, Like pul - pit cush - ion, or
three ___ feet tall, ___ and that ___ I prize As just a fit height for a
think I should nev - er be wretch-ed a - gain If, af - ter the par - son, she'd

rit.

red - der than that; Oh, sweet Kit - ty Clo - ver, she both - ers me so, ___
man of my size. Oh, sweet Kit - ty Clo - ver, you both - er me so, ___
say, ___ "A - men." Then Kit - ty would ne'er a - gain both - er me so, ___

rit.

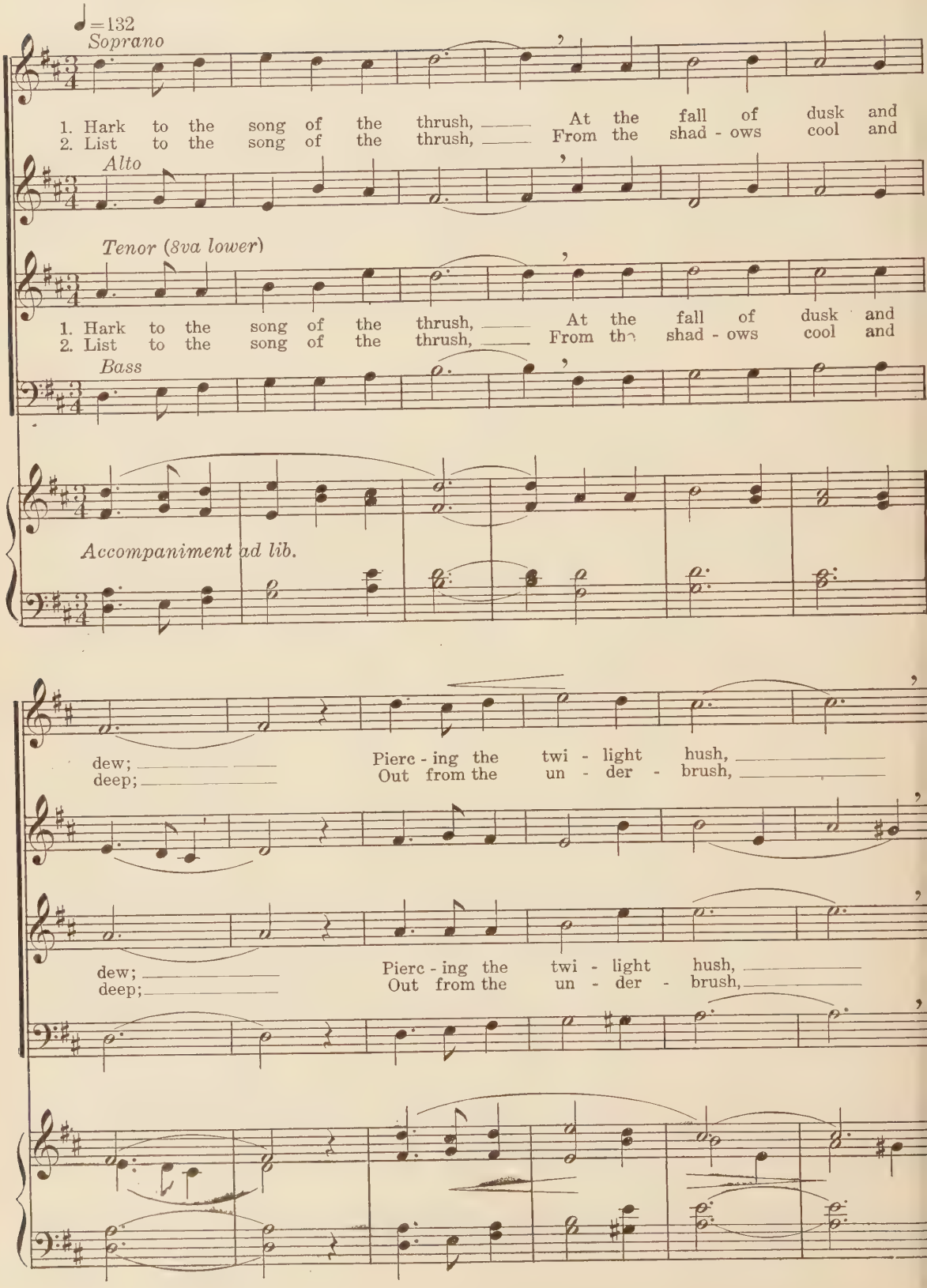
Oh, ___ Oh, ___ Sweet Kit - ty Clo - ver, she
Oh, ___ Oh, ___ Sweet Kit - ty Clo - ver, you
Oh, ___ Oh, ___, Then Kit - ty would ne'er a - gain

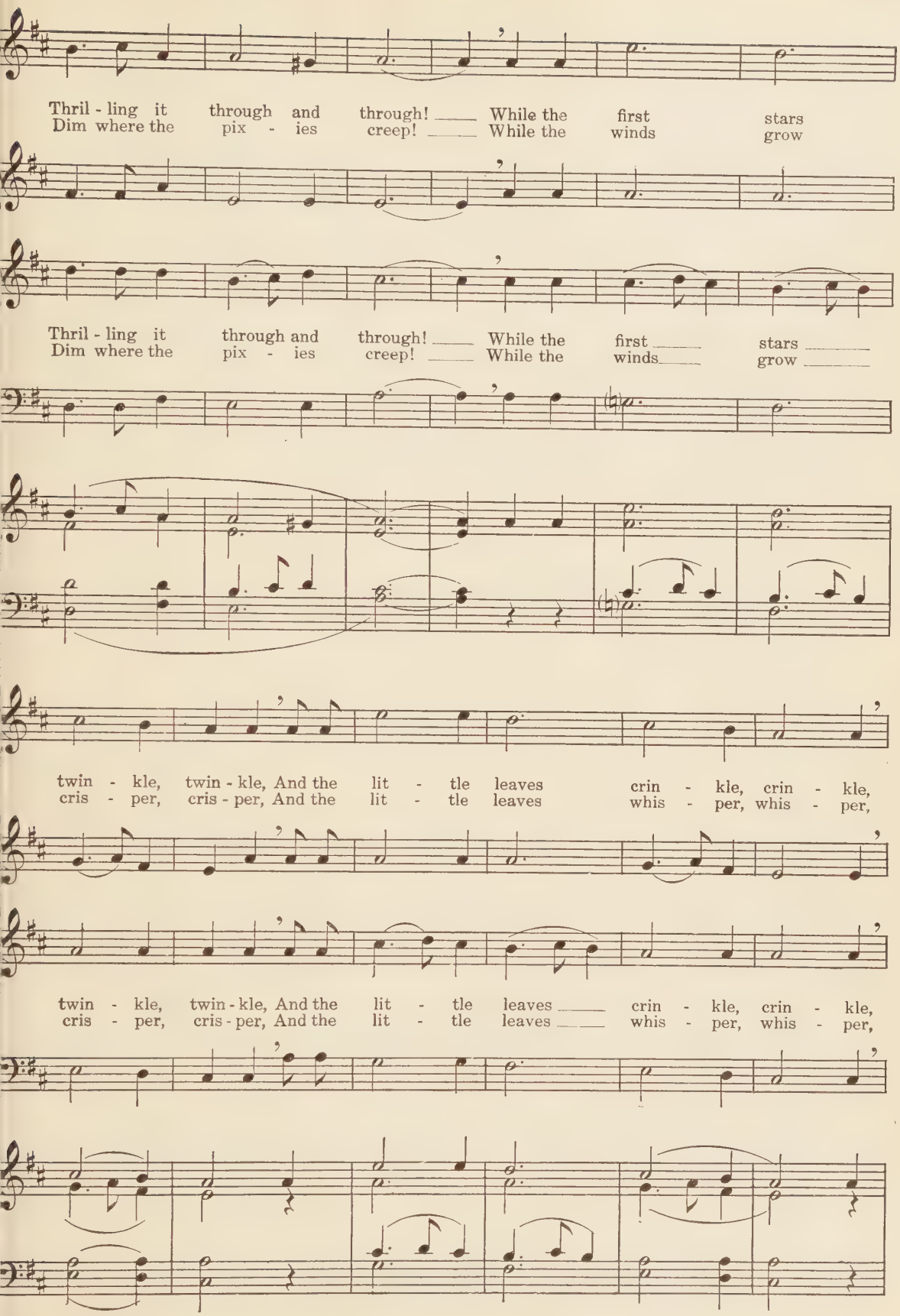
both - ers me so, ___ Oh, ___ Oh, Oh! ___
both - er me so, ___ Oh, ___ Oh, Oh! ___
both - er me so, ___ Oh, ___ Oh, Oh! ___

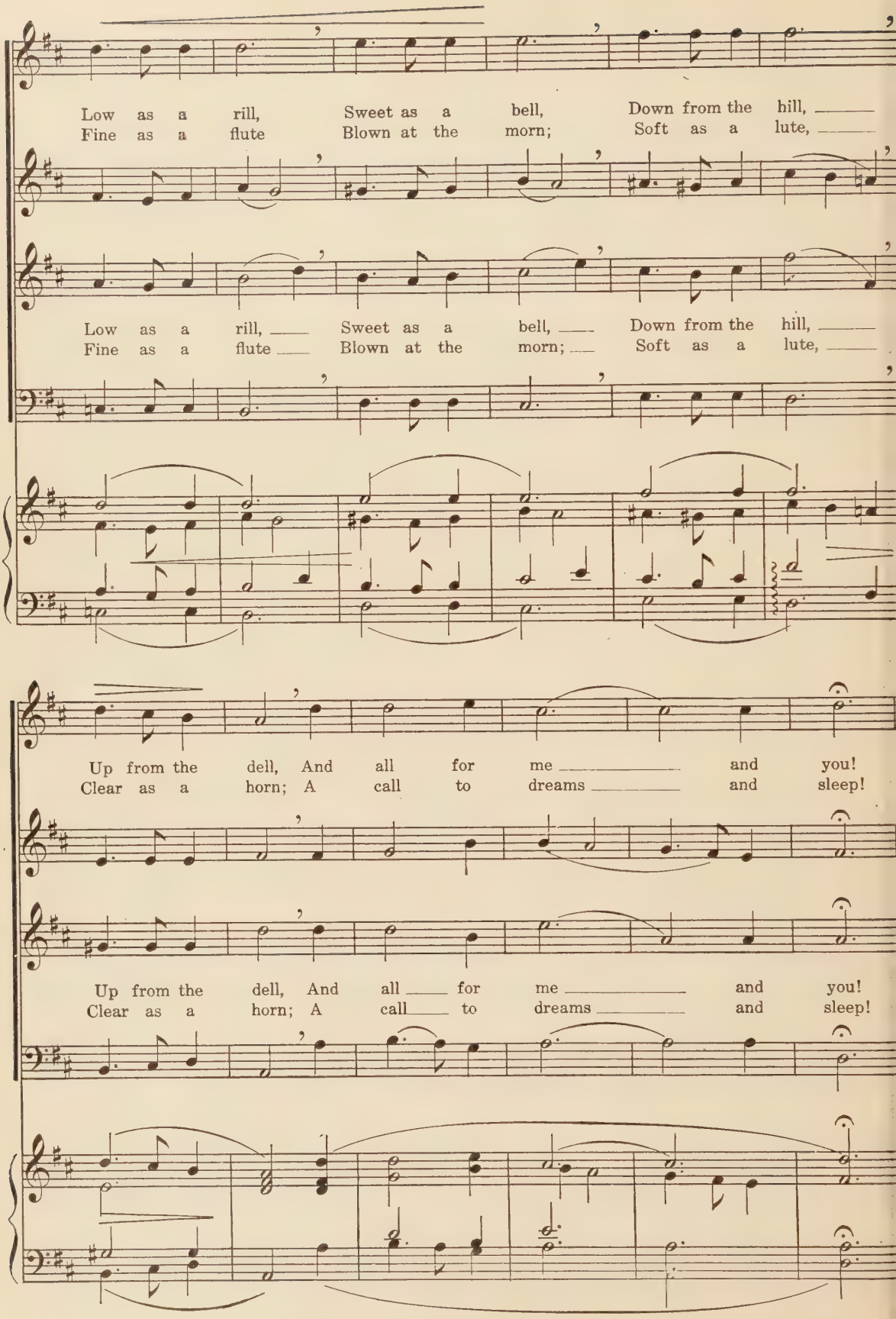
Thrush Song

Clinton Scollard

Gabriel Pierné
Composed for this Series




Thril - ling it through and through! While the first stars
Dim where the pix - ies creep! While the winds grow
Thril - ling it through and through! While the first stars
Dim where the pix - ies creep! While the winds grow
twin - kle, twin - kle, And the lit - tle leaves crin - kle, crin - kle,
cris - per, cris - per, And the lit - tle leaves whis - per, whis - per,
twin - kle, twin - kle, And the lit - tle leaves crin - kle, crin - kle,
cris - per, cris - per, And the lit - tle leaves whis - per, whis - per,


Low as a rill, Sweet as a bell, Down from the hill,
Fine as a flute Blown at the morn; Soft as a lute,
Low as a rill, Sweet as a bell, Down from the hill,
Fine as a flute Blown at the morn; Soft as a lute,
Up from the dell, And all for me and you!
Clear as a horn; A call to dreams and sleep!
Up from the dell, And all for me and you!
Clear as a horn; A call to dreams and sleep!

Stars of the Summer Night

(*For Mixed Voices*)

Henry Wadsworth Longfellow
From *The Spanish Student*

Ermanno Wolf-Ferrari
Composed for this Series

Sostenuto ♩.= 104

Soprano and Alto

p

Stars of the summer night, Far in yon azure deeps, Hide, hide your golden light, She

Tenor and Bass

p

sleeps, my la - dy sleeps! Sleeps! my la - dy sleeps!

Stars of the Summer Night

(*For Boys' Voices*)

Henry Wadsworth Longfellow
From *The Spanish Student*

Ermanno Wolf-Ferrari, Arr.
Composed for this Series

Sostenuto ♩.= 104

First and Second Tenors, 8va lower

p

Stars of the summer night, Far in yon azure deeps, Hide, hide your golden light, She

First and Second Basses

p

sleeps, my la - dy sleeps! Sleeps! my la - dy sleeps!

Élégie

From the French

J. E. F. Massenet

Sadly and rather slowly ♩=72

with expression

Oh, spring of days that are gone, Sea - son of joy! Far from my life hast thou fled. No more thy skies smile on me; Bird song and bloom Glad - den the earth all in vain. Hope has de - par - ted for aye.

rit. *espress.* *cresc.* *Ped.*

cresc. f dim. p

Gone all the joy from my heart ev-er-more. Vain - ly the spring doth re-turn o'er the

cresc. f dim. p

a tempo f mf p

hills, Since hope re - turns nev - er-more. Vain - ly the sun Calls froz - en earth back to

mf p f

ff mf dim. p

life; No ray of light e'er can en - ter my heart. Bligh - ted is

ff dim. p ff

pp a tempo p Allargando

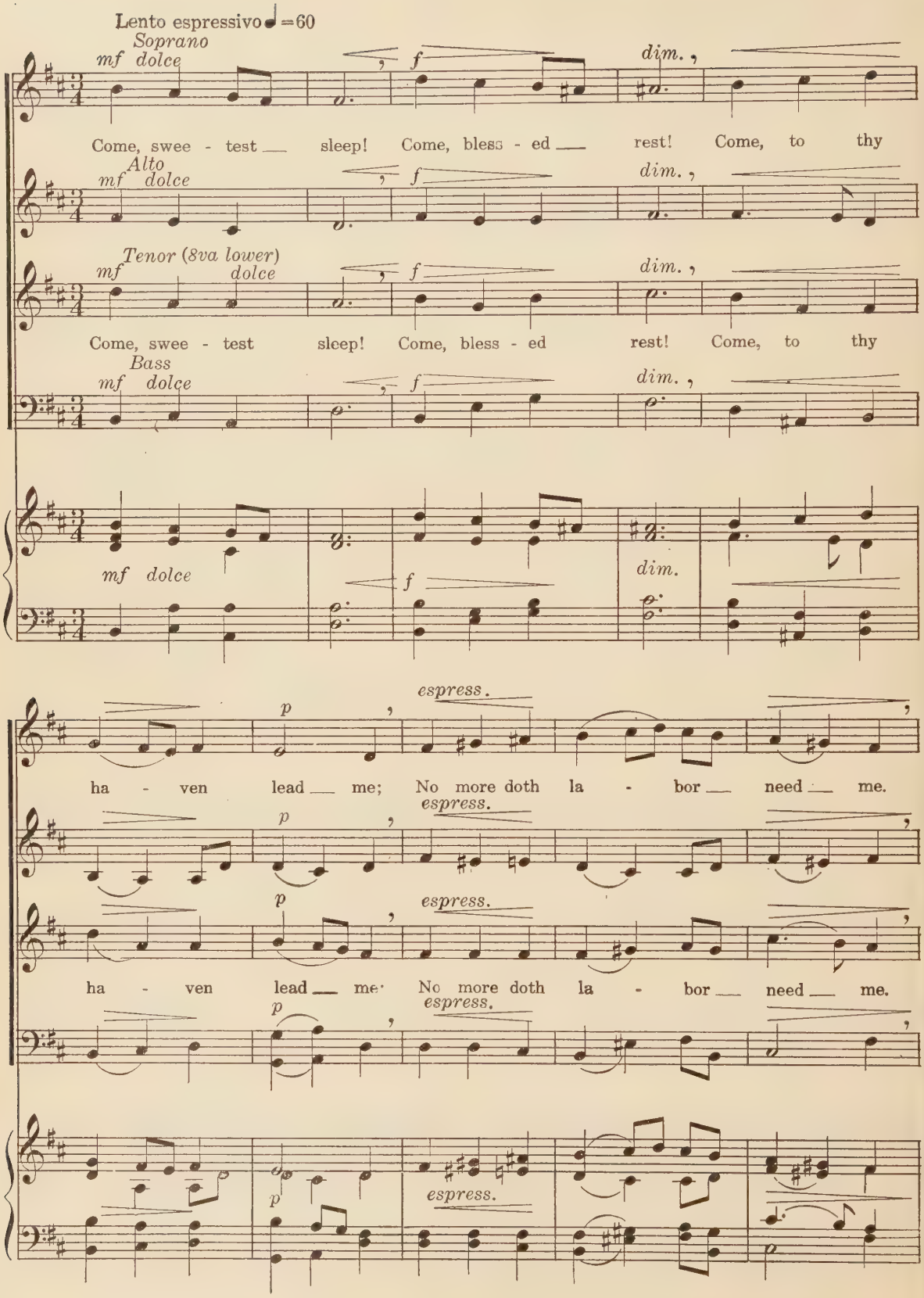
hope ev - er - more.

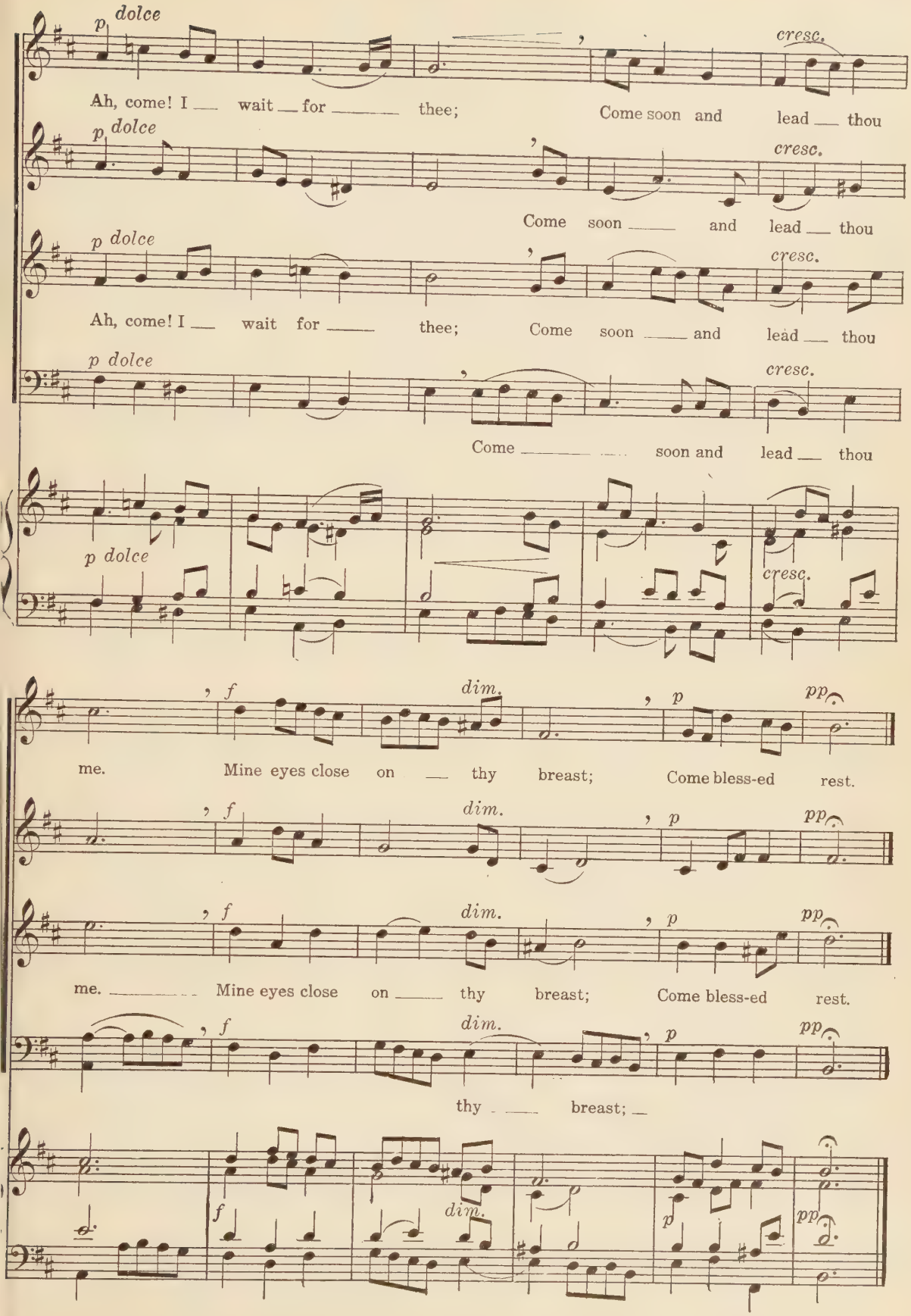
Allargando pp cresc. ff cresc.

Ped. *

Song of Rest

Johann Sebastian Bach

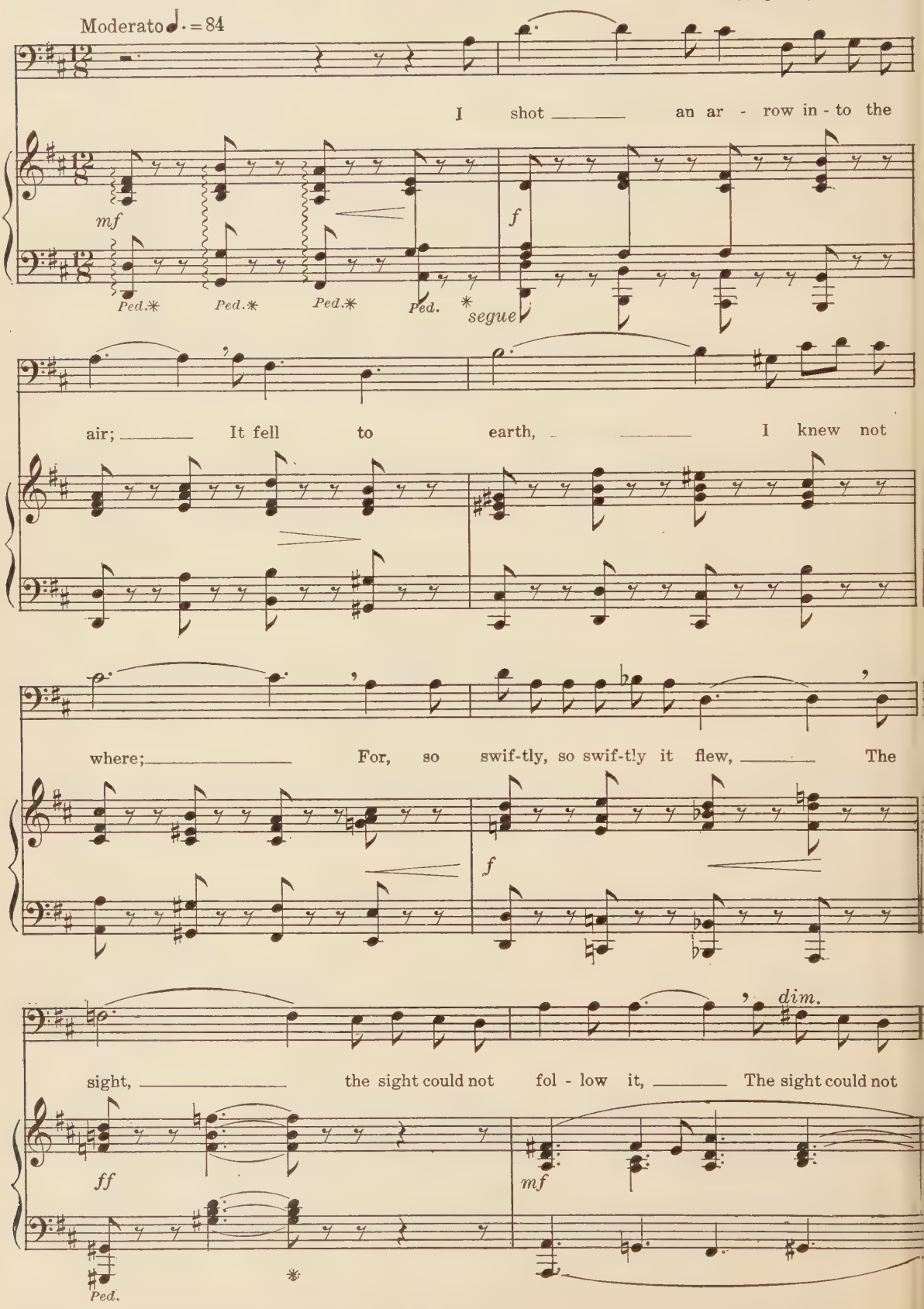



p dolce
cresc.
Ah, come! I wait for thee; Come soon and lead thou
p dolce
cresc.
Come soon and lead thou
p dolce
cresc.
Ah, come! I wait for thee; Come soon and lead thou
p dolce
cresc.
Come soon and lead thou
p dolce
cresc.
f
dim.
p
pp
me. Mine eyes close on thy breast; Come bless-ed rest.
f
dim.
p
pp
f
dim.
p
pp
me. Mine eyes close on thy breast; Come bless-ed rest.
f
dim.
p
pp
thy breast;
f
dim.
p
pp

The Arrow and the Song

Henry Wadsworth Longfellow

Arthur Foote
Composed for this Series



espr. *p*

fol - low it _____ in its flight. _____ I brea . d a song in - to the

p *mp* *p*

air; _____ It fell _____ to earth, I knew not

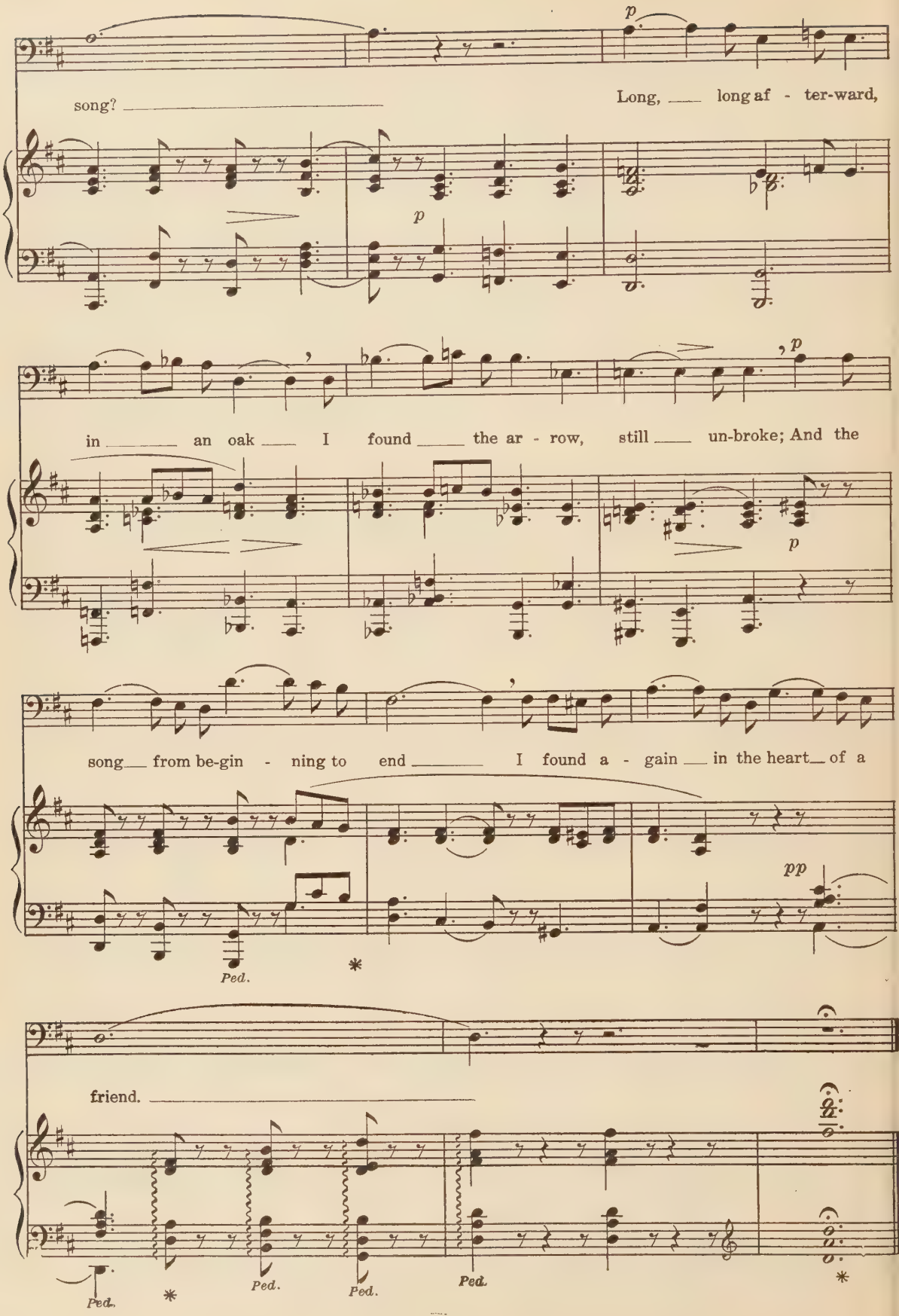
cresc.

where; _____ _ _ For who has sight, has sight so keen _____ and

cresc.

strong That it can fol - low the flight, the flight of

Ped. *Ped.* *


p
song?
Long, long af - ter-ward,
p
in an oak I found the ar - row, still un-broke; And the
p
p
song from be-gin - ning to end I found a - gain in the heart of a
pp
Ped.
*
friend.
Ped.
*
Ped.
Ped.
Ped.
*

PART THREE

PATRIOTIC AND DEVOTIONAL SONGS

Father and Friend

ohn Bowring — Horatio Parker

1. Fa - ther and Friend, Thy light, Thy love, Beam - ing thro'
2. Thy voice we hear, Thy pres - ence feel, Whilst Thou, too
3. We know not in what hal - lowed part Of the wide
4. Thy chil-dren shall not faint nor fear, Sus - tained by

all Thy works, we see; Thy glo - ry gilds the heav'ns a -
pure for mor - tal sight, In - volved in clouds, in - vis - i -
heav'ns Thy throne may be; But this we know, that where Thou
this de - light - ful thought: Since Thou, their God, art ev - 'ry -

bove, And all the ___ earth is ___ full of ___ Thee. ___
ble, Reign - est, the ___ Lord of ___ life and ___ light. ___
art, Strength, wis - dom, ___ good - ness ___ dwell with ___ Thee. ___
where, They can - not ___ be where___ Thou art ___ not. ___

Refrain for all stanzas

Thy glo-ry gilds the heav'ns a - bove, And all the earth is full of Thee.

What Thou Wilt, O Father, Give

John G. Whittier

C. M. von Web

1. What Thou wilt, O Fa - ther, give! All is gain that I re - ceive.
2. If there be some weak - er ___ one, Give me strength to help him on;
3. Clothe with life the weak in - tent, Let me be the thing I meant;

Let the low - liest task be mine, Grate - ful, so the work be Thine.
If a blind - er soul there be, Let me guide him near - er Thee.
Let me find in Thy em - ploy Peace that dear-er ___ is than joy.

Awake, My Soul

Philip Doddridge

George Frederick Hand

1. A - wake, my soul, stretch ev - 'ry nerve, And press with vig - or on; A
2. A ___ cloud of wit - nes - ses a - round Hold thee in full sur - vey; For
3. 'Tis God's all - an - i - ma - ting voice That calls thee from on high; 'Tis

heav'nly race de-mands thy zeal, And an im-mor - tal crown, And an im - mor-tal crown
get the steps al - rea - dy trod, And on-ward urge thy way, And on-ward urge thy way
His own hand pre - sents the prize To thine up - lif - ted eye, To thine up - lif - ted eye

Father, Whate'er of Earthly Bliss

Anne Steele

Arr. by Lowell Mason

1. Fa - ther, what-e'er of ___ earth - ly bliss Thy sov-'reign will de - nies,
2. Give me a calm and thank - ful heart, From ev - 'ry mur - mur free;
3. Let the sweet hope that Thou art mine My path of life at - tend;

Ac - cep-ted at Thy throne of grace Let this pe - ti - tion rise.
The blessings of Thy grace im - part, And make me live to Thee.
Thy pres-ence thro' my jour - ney shine, And crown my jour - ney's end.

How Gentle God's Commands

Philip Doddridge

H. G. Nägeli

1. How gen - tle God's com - mands! How kind His pre - cepts are! Come,
2. Be - neath His watch - ful eye His saints se - cure - ly dwell; That
3. Why should this anx - ious load Press down your wea - ry mind? Haste
4. His good - ness stands ap - proved, Un - changed from day to day: I'll

cast your bur - dens on ___ the Lord And trust His con - stant care.
hand which bears cre - a - tion up Shall guard His chil - dren well.
to ___ your heav'n - ly Fa - ther's throne, And sweet re - fresh - ment find.
drop my bur - den at ___ His feet, And bear a song a - way.

Lord of the Harvest

J. H. Gurney

Horatio Parker

1. Lord of the har - vest, Thee we hail! Thine an - cient
2. When spring doth wake the song of mirth, When sum - mer
3. But chief - ly when Thy lib - 'ral hand Be - stows new
4. Lord of the har - vest, all is Thine: The rains that

prom - ise doth not fail; The va - rying sea - sons
warms the fruit - ful earth, When au - tumn yields its
plen - ty o'er the land, When sounds of mu - sic
fall, the suns that shine, The seed once hid - den

haste their round; With good - ness all our years are
ri - pened grain, Or win - ter sweeps the na - ked
fill the air, As home - ward all their treas - ures
in the ground, The skill that makes our fruits a -

crowned: Our thanks we pay, This ho - ly day; Oh,
plain; We still do sing To Thee our King; Thro'
bear; We too will raise Our hymns of praise, For
bound: New ev - 'ry year, Thy gifts ap - pear; New

let our hearts in tune be found.
all their chang - es Thou dost reign.
we Thy com - mon boun - ties share.
prais - es from our lips shall sound.

Lead, Kindly Light

hn Henry Newman

John B. Dykes

1. Lead, kind - ly Light, a - mid th'en-circ - ling gloom, Lead Thou me on! The night is dark, and I am far from home, Lead Thou me on! Keep Thou my feet! I do not ask to see The dis - tant scene; one step e - nough for me.
2. I was not ev - er thus, nor pray'd that Thou Should'st lead me on; I loved to choose and see my path; but now Lead Thou me on! I loved the gar - ish day; and, spite of fears, Pride ruled my will: re - mem - ber not past years.
3. So long Thy pow'r has blest me, sure it still Will lead me on O'er moor and fen, o'er crag and tor - rent, till The night is gone; And with the morn those an - gel fac - es smile, Which I have lov'd long since, and lost a - while.

Integer Vitae

Arthur Tozer Russell

Friedrich Ferdinand Flemming

1. Night's shad - ows fall - ing, men to rest are call - ing; Rest we, pos-
2. Thou ev - er liv - est; end - less life Thou giv - est; Thou watch art
3. O Lord of Glo - ry, praise we and a - dore Thee! Thee for us

sess - ing heav'n - ly peace and bless - ing; This we im - plore Thee,
keep - ing o'er Thy faith - ful, sleep - ing; In Thy clear shi - ning
giv - en, our true rest from heav - en! Rest, peace, and bless - ing,

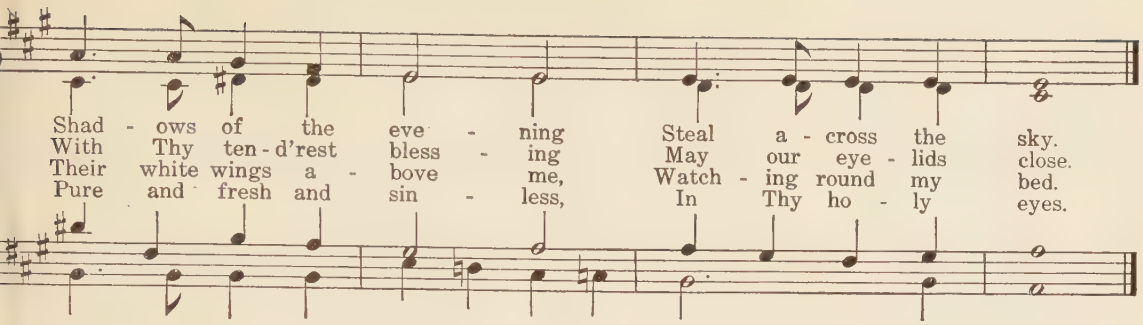
fall - ing down be - fore Thee, Great King of glo - ry!
they are now re - cli - ning, All care re - sign - ing.
we are now pos - sess - ing, Thy name con - fess - ing.

Now the Day is Over

S. Baring-Gould

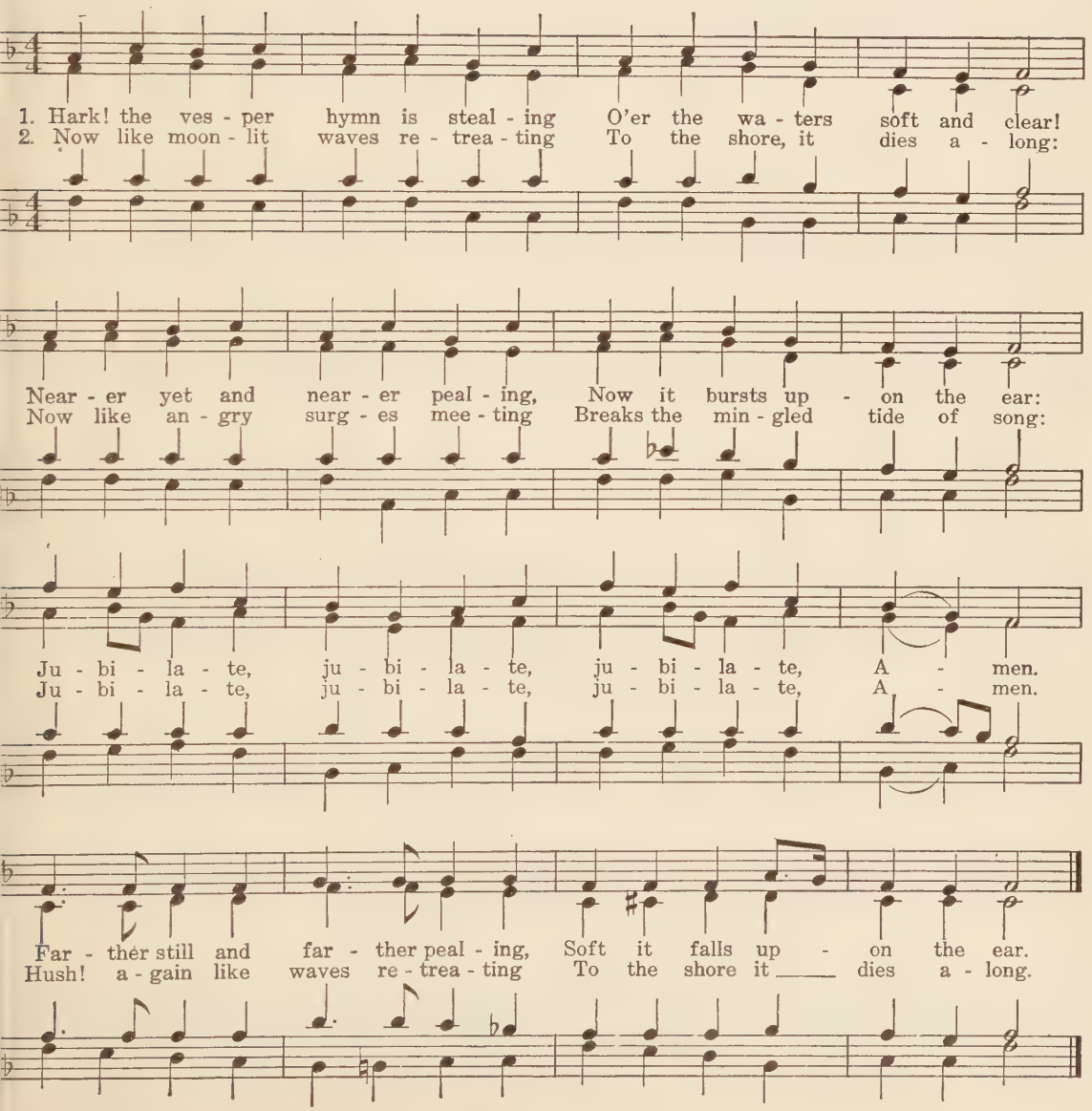
Joseph Barnb

1. Now the day is o - ver, Night is draw - ing nigh; _____
2. Fa - ther, give the wea - ry Calm and sweet re - pose; _____
3. Through the long night watch - es May Thine an - gels spread _____
4. When the morn - ing wak - ens, Then may I a - rise



Vesper Hymn

omas Moore



Now with Creation's Morning Song

Aurelius Clemens Prudentius (*5th Century*) — Ludwig van Beethove

1. Now with cre - a - tion's morn - ing song Let us, as
2. Oh, may the morn, so pure, so clear, Its own sweet
3. And ev - er, as the day glides by, May we the
4. Grant us, O God, in love to Thee, Clear eyes to

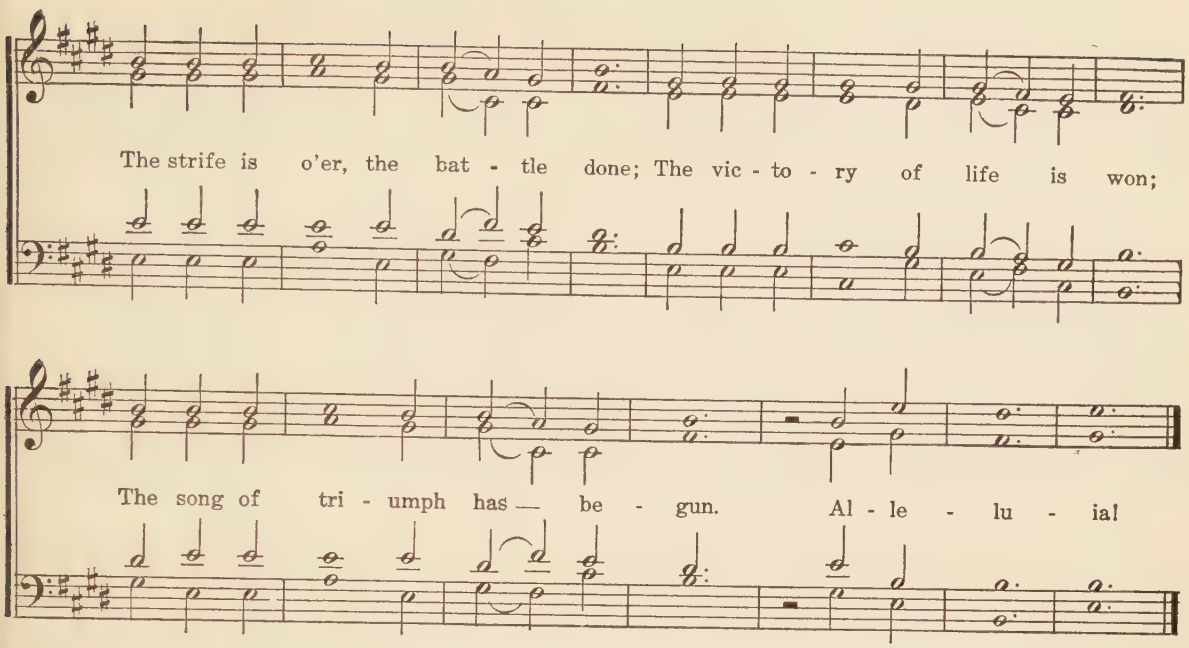
chil - dren of the day, With wak - ened heart and
calm in us in - still! A guile - less mind, a
bu - sy sens - es rein; Keep guard up - on the
meas - ure things be - low; Faith, the in - vis - i -

pur - pose strong, The works of dark - ness cast a - way.
heart sin - cere, Sim - plic - i - ty of word and will.
hand and eye, Nor let the con - science suf - fer stain.
ble to see, And wis - dom, Thee in all to know.

Victory

F. Pott — *From* Palestri

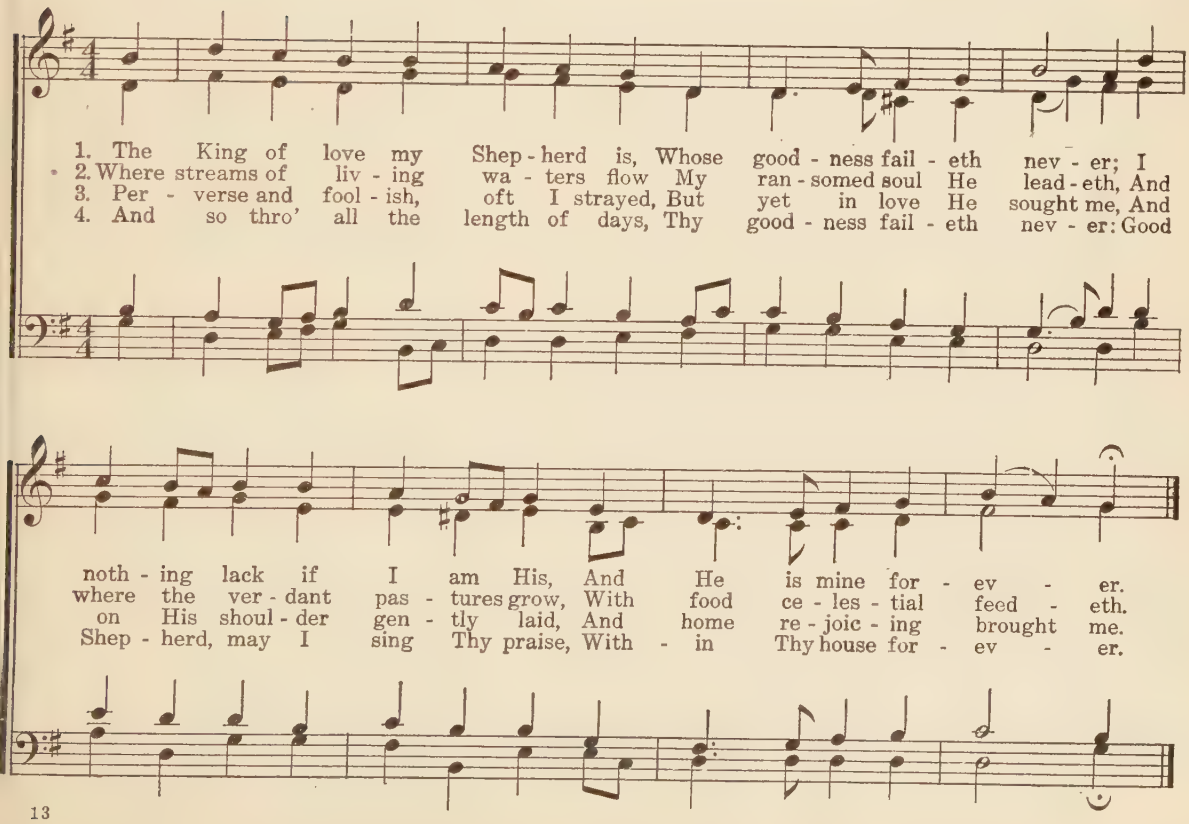
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!



The King of Love my Shepherd Is

H. W. Baker

John B. Dykes



Oh Come, Oh Come, Emmanuel

Tr. by J. M. Neale

Ancient Plain Song

To be sung in unison

1. Oh come, oh come, Em - man - u - el And ran - som cap - tive Is - ra - el; That mourns in lone - ly ex - ile here, Un - til the Son of God ap - pear.
2. Oh come, Thou Day-Spring, come and cheer Our spir - its by Thine ad - vent here; Dis - perse the gloom - y clouds of night, And death's dark shad - ows put to flight.
3. Oh come, Thou Key of Dav - id, come, And o - pen wide our heav'n - ly home; Make safe the way that leads on high, And close the path to mis - er - y.
4. Oh come, oh come, Thou Lord of might, Who to Thy tribes, on Si - nai's height, In an - cient times didst give the law, In cloud, and maj - es - ty, and awe.

Harmony

Re - joice! Re - joice! Em - man - u - el Shall come to thee, O Is - ra - el!

Alleluia

W. Cooke

Ancient Plain Song

To be sung in unison

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Morn's ro - seate

hues have decked the sky; The Lord has risen with

vic - to - ry; Let earth be glad, and raise the

f

cry, Al - le - lu - ia!

O God, Beneath Thy Guiding Hand

Leonard Bacon

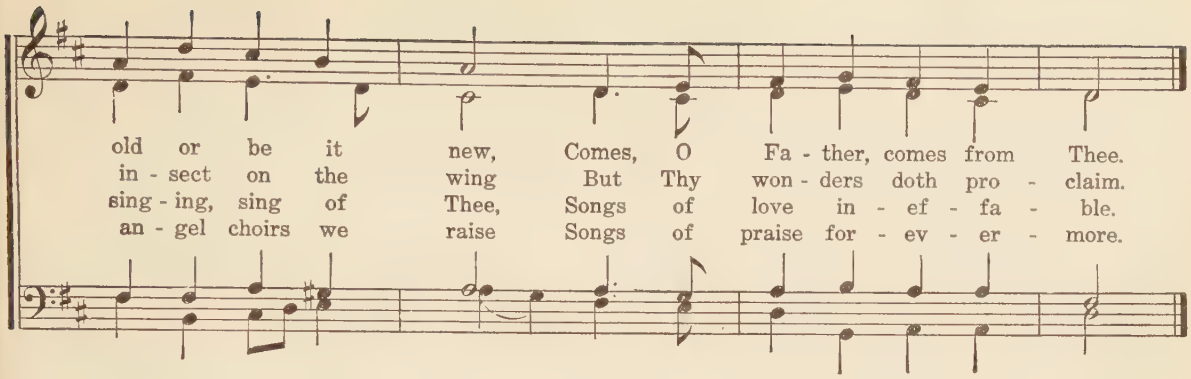
John Hatton

1. O God! be - neath Thy guid - ing hand Our ex - iled fa - thers crossed the sea; And, when they trod the win - try strand, With pray'r and psalm they wor - shipped Thee.
2. Thou heard'st, well pleased, the song, the prayer; Thy bless - ing came; and still its power Shall on - ward thro' all a - ges bear The mem - 'ry of that ho - ly hour.
3. Law, free-dom, truth, and faith in God Came with those ex - iles o'er the waves; And where their pil - grim feet have trod, The God they trus - ted guards their graves.
4. And here Thy name, O God of love, Their chil - dren's chil - dren shall a - dore, Till these e - ter - nal hills re - move, And spring a - dorns the earth no more.

All That's Good and Great

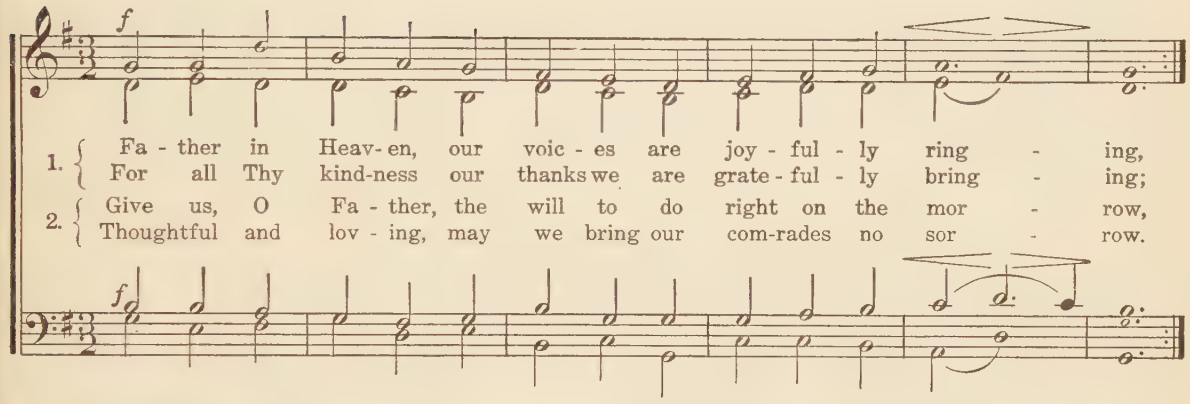
Godfrey Thring

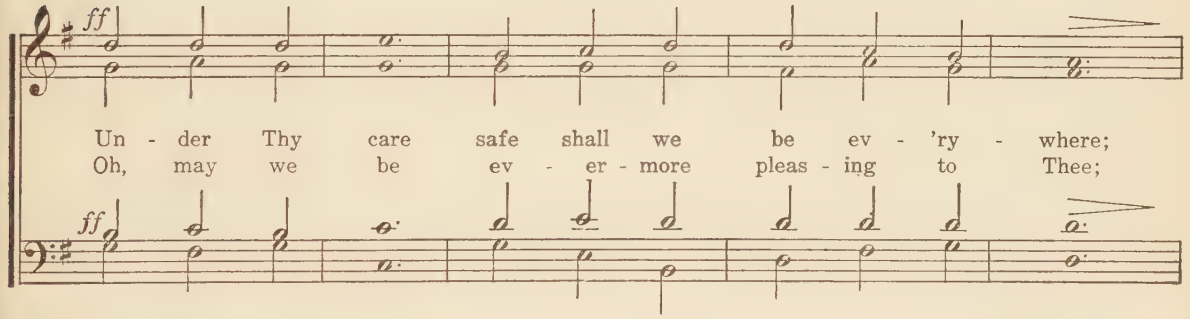
1. All that's good and great and true, All that is and is to be, Be it
2. Not a bird that does not sing Swee - test prais - es to Thy name; Not an
3. Far and near, o'er land and sea, Moun - tain top and wood - ed dell, All in
4. May we all with songs of praise, Whilst on earth, Thy name a - dore, Till with

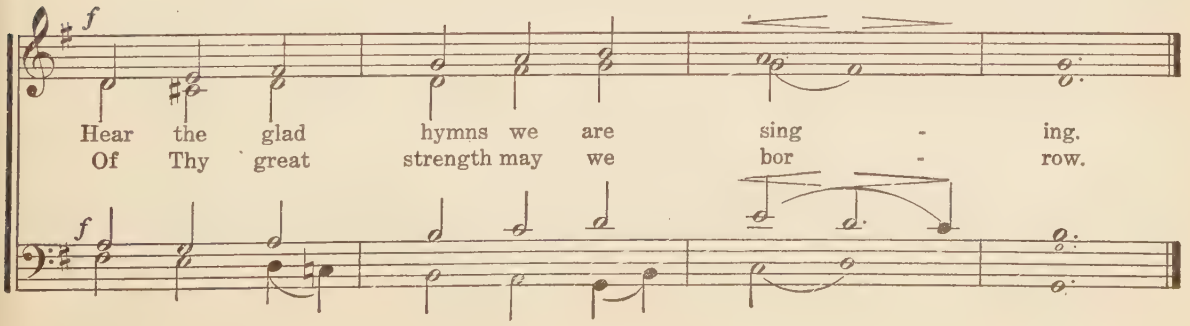


Evening Hymn

Nellie Poorman — J. Neander







Come, my Soul, Thou Must be Waking

F. R. L. Canitz

Franz Joseph Haydn

1. Come, my soul, thou must be wak - ing, Now is break-ing O'er the
2. Pray that He may pros - per ev - er Each en - deav - or, When thine
3. Think that He thy ways be - hold - eth; He un - fold - eth Ev - 'ry
4. On - ly God's free gifts a - buse not, Light re - fuse not, But His

earth an - oth - er day; Come to Him who made this
aim is good and true; But that He may ev - er
fault that lurks with - in; He the hid - den shame glossed
Spir - it's voice o - bey; Thou with Him shalt dwell, be -

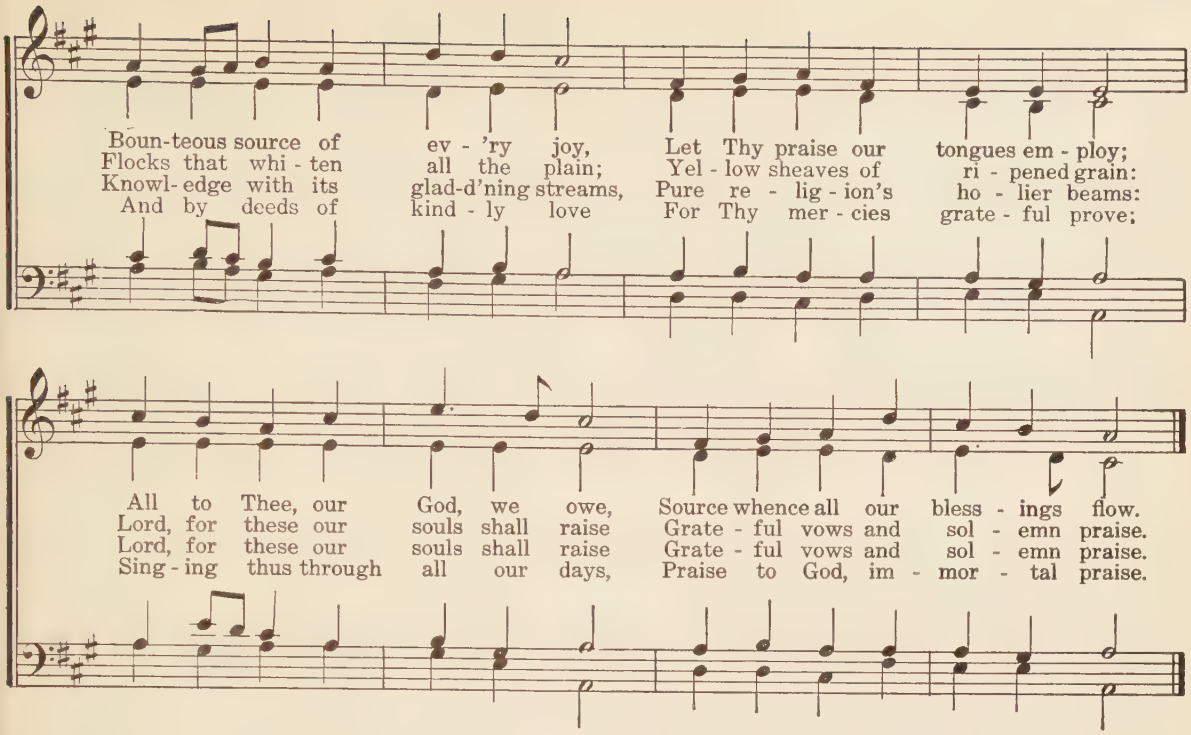
splen - dor, See thou ren - der All thy fee - ble strength can pay.
thwart thee, And con - vert thee, When thou ev - il would'st pur - sue.
o - ver Can dis - cov - er, And dis - cern each deed of sin.
hold - ing Light en - fold - ing All things in un - cloud - ed day.

Praise to God, Immortal Praise

Anna L. Barbauld

Conrad Kocher

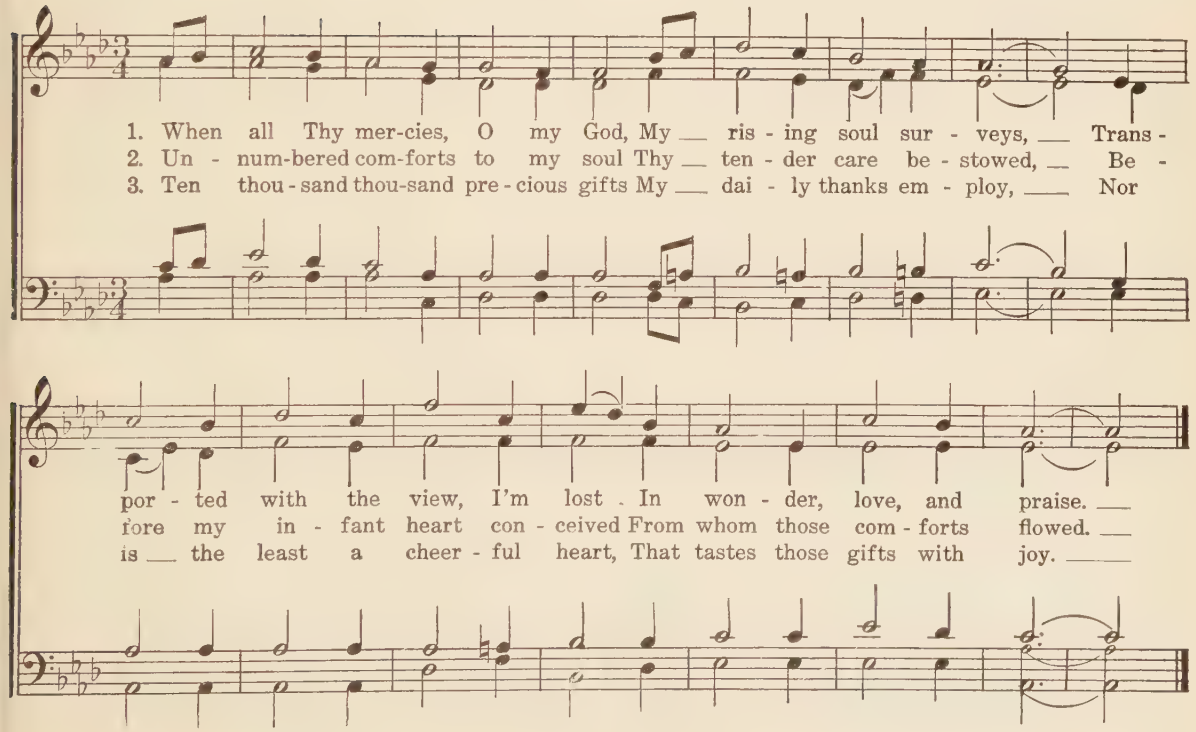
1. Praise to God, im - mor - tal praise, For the love that crowns our days:
2. All the plen - ty sum - mer pours; Au-tumn's rich o'er - flow - ing stores;
3. Peace, pros - per - i - ty, and health, Pri - vate bliss, and pub - lic wealth,
4. As Thy pros-p'ring hand hath blest, May we give Thee of our best;



God's Care

Joseph Addison

G. A. Rossini



Children's Hymn

Mrs. M. L. Duncan — Horatio Parker

1. Fa - ther, ten - der shep-herd, hear me; Bless Thy lit - tle lamb to - night;
2. All this day Thy hand has led me; And I thank Thee for Thy care;
3. Let my sins be all for - giv - en; Bless the friends I love so well;

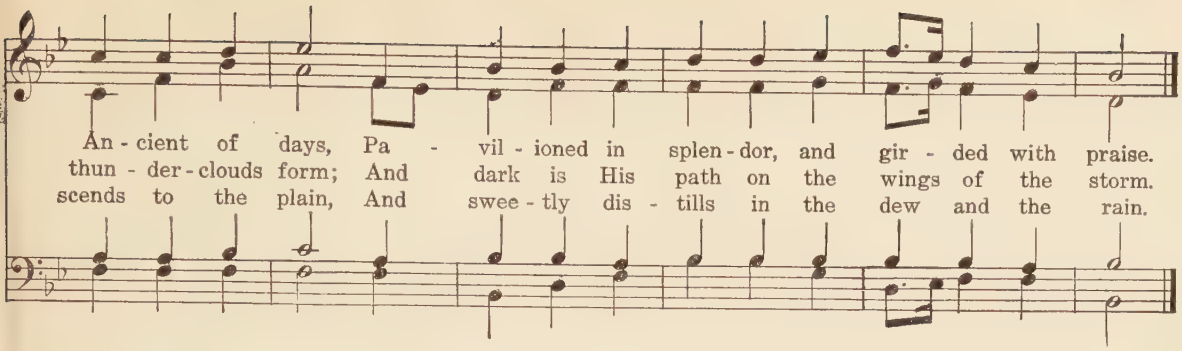
Through the dark - ness be Thou near me; Keep me safe till morn - ing light.
Thou hast warm'd me, cloth'd and fed me; Lis - ten to my eve - ning pray'r.
Take us all at last to heav - en; Hap - py there with Thee to dwell.

Oh, Worship the King

Robert Grant — Franz Joseph Haydn

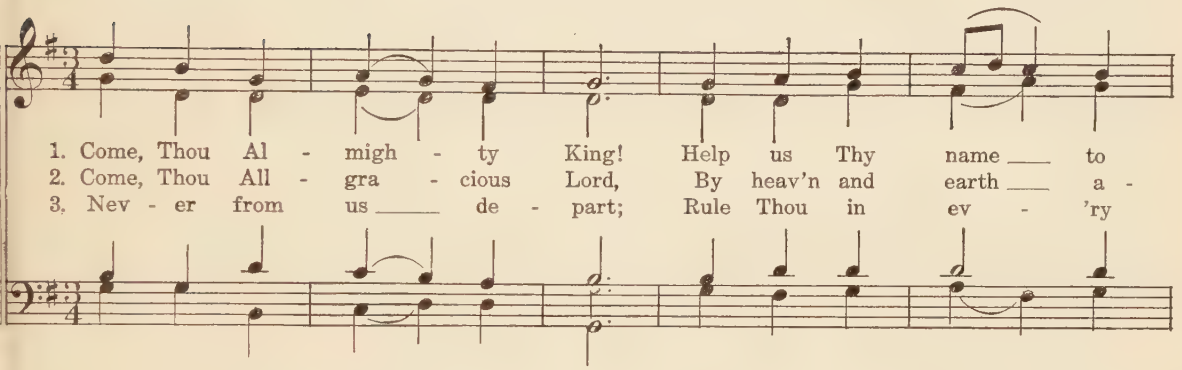
1. Oh, wor - ship the King, all glo - rious a - bove; And grate - ful - ly
2. Oh, tell of His might, and sing of His grace, Whose robe is the
3. Thy boun - ti - ful care what tongue can re - cite? It ___ breathes in the

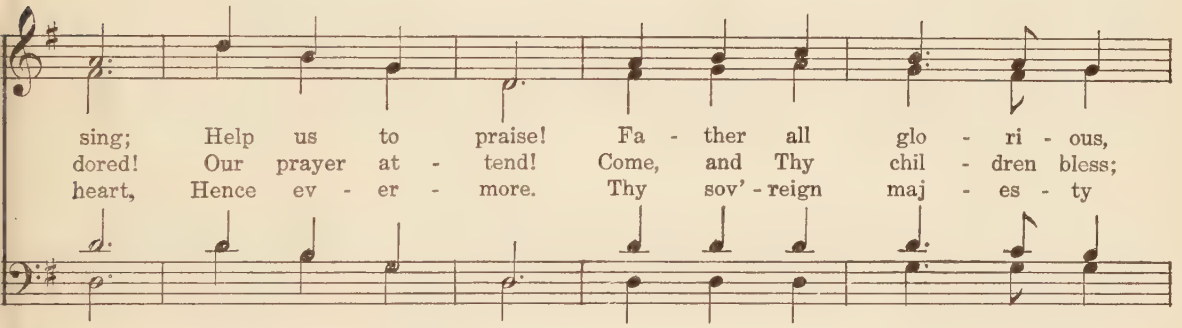
sing His won - der - ful love; Our Shield and De - fen - der, the
light, Whose can - o - py, space; His char - iots of wrath the deep
air, it shines in the light; It streams from the hills, it de -

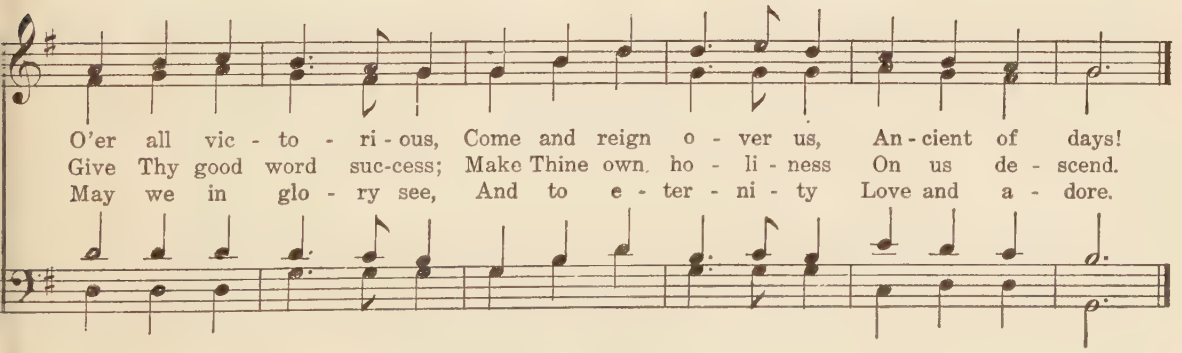


Come, Thou Almighty King

F. de Giardini







The Joy of Harvest

Henry Alford

George J. Elve

1. Come, ye thank-ful peo - ple, come; Raise the song of har - vest home:
2. All the world is God's own field, Fruit un - to His praise to yield;

All is safe - ly gath - ered in Ere the win - ter storms be - gin.
Wheat and tares to - geth - er sown, Un - to joy or sor - row grown.

God, our Mak - er, doth pro - vide For our wants to be sup - plied;
First the blade and then the ear, Then the full corn shall ap - pear;

Come to God's own tem - ple, come, Raise the song of har - vest home.
Lord of har - vest, grant that we Whole-some grain and pure may be.

National Hymn

D. C. Roberts

Horatio Parker

1. God of our fa - thers whose al - migh - ty hand
2. Thy love di - vine hath led us in the past,
3. From war's a - larms, from dead - ly pes - ti - lence,
4. Re - fresh Thy peo - ple on their toil - some way,

Leads forth in beau - ty all the star - ry band Of
In this free land by Thee our lot is cast; Be
Be Thy strong arm our ev - er sure de - fense; Thy
Lead us from night to nev - er - end - ing day; Fill

shi - ning worlds in splen - dor thro' the skies,
Thou our rul - er, guard - ian, guide, and stay,
true re - lig - ion in our hearts in - crease,
all our lives with love and grace di - vine,

Our grate - ful songs be - fore Thy throne a - rise.
Thy word our law, Thy paths our chos - en way.
Thy boun - teous good - ness nour - ish us in peace.
And glo - ry, laud, and praise be ev - er Thine.

Portuguese Hymn

(ADESTE FIDELES)

James Montgomery

John Reading(

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still

feed in green pas - tures, safe fol - ded I rest; He
fol - low my steps till I meet Thee a - bove. I

lead - eth my soul where the still wa - ters flow; Re -
seek, by the path which my fore - fa - thers trod, Thro' the

stores me when wan - d'ring, re - deems when op - pressed; Re -
land of their so - journ, Thy King - dom of love; Thro' the

stores me when wan - d'ring, re - deems when op - pressed
land of their so - journ, Thy King - dom of love.

Forth to the Battle

English version by George Linley

Old Welsh Song

Alla marcia

f

1. Forth to the bat - tle, on-ward to the fight! Swift as the ea - gle in his flight!
2. Winds that float o'er us, bid the ty - rant quail. Ne'er shall his ruf - fian bands pre - vail!

f

Let not the sun - light o'er our path-way close Till we o'erthrow our coun - try's foes.
Morn - ing shall view us fet - ter - less and free; Slaves ne'er shall Cym - ry's chil - dren be!

Strong as yon - der foam - ing tide Rush - ing down the moun-tain side,
Heav'n our arms with con - quest bless, All our bit - ter wrongs re-dress!

rit.

Be ye rea - dy, sword and spear; Pour up - on the spoil - er near!
Strike the harp! a - wake the cry! Va - lor's sons fear not to die!

rit.

Rise, Crowned with Light

Alexander Pope

Alexis von Lwof

1. Rise, crowned with light, im - pe - rial Sa - lem, rise! Ex - alt thy
2. See a long race thy spa - cious courts a - dorn; See fu - ture
3. See bar-b'rous na - tions at thy gates at - tend, Walk in thy
4. The seas shall waste, the skies to smoke de - cay, Rocks fall to

tow - 'ring head and lift thine eyes! See heav'n it's spar - kling
sons and daugh - ters, yet un - born, In crowd - ing ranks on
light, and in thy tem - ple bend; See thy bright al - tars
dust, and moun - tains melt a - way; But fixed His word, His

por - tals wide dis - play, And break up - on thee in a flood of day.
ev - 'ry side a - rise, De - man - ding life, im - pa - tient for the skies.
throngedwith pros-trate kings, While ev - 'ry land its joy - ous trib - ute brings
sav - ing pow'r re - mains; Thy realm shall last, thy own Mes - si - ah reigns

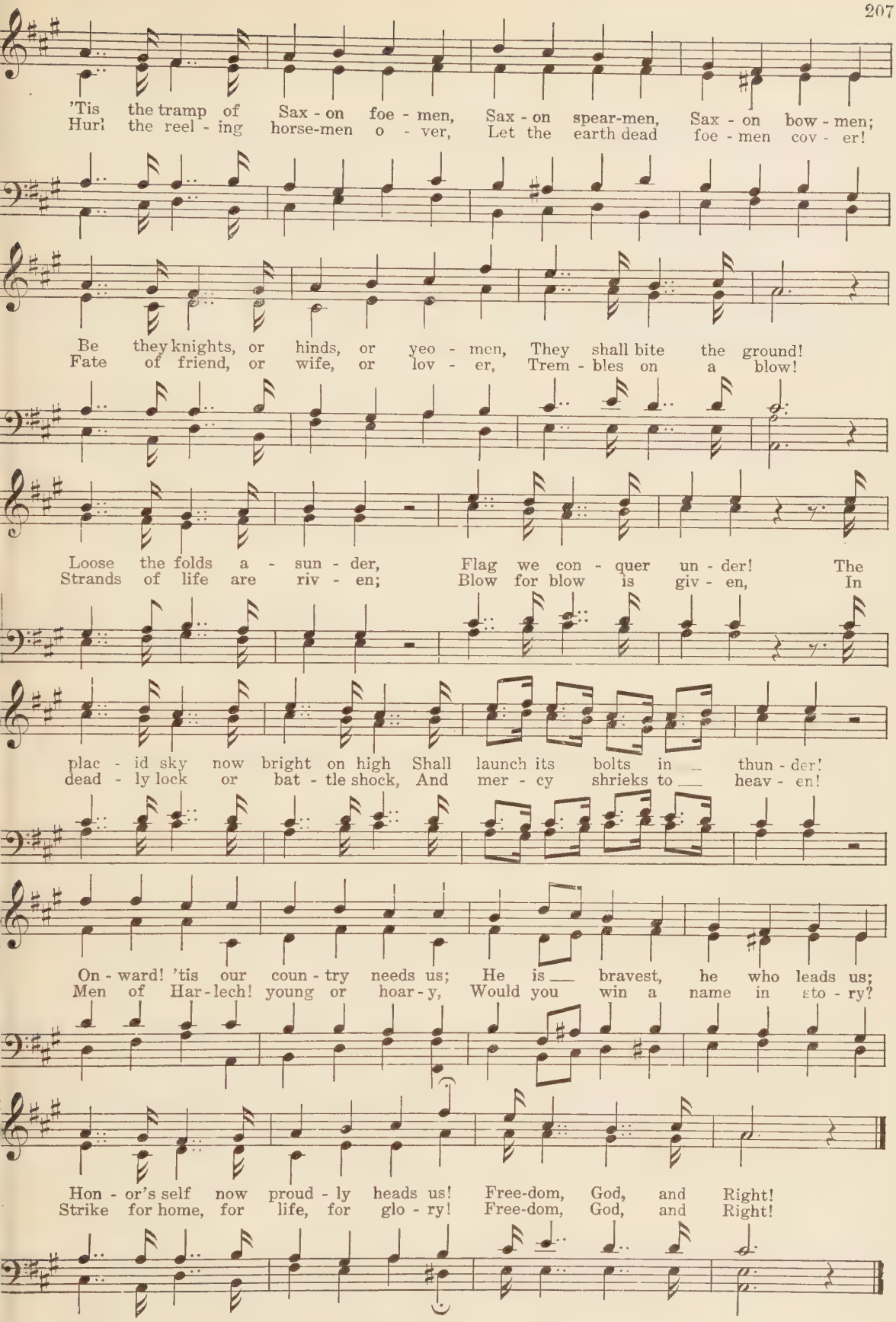
Men of Harlech

Welsh Air

Arranged by Joseph Barnby

1. Men of Har - lech, in the hol - low Do ye hear, like rush - ing bil - low,
2. Rock - y steeps and pas - ses nar - row Flash with spear and flight of ar - row.

Wave on wave that, surg - ing, fol - low Bat - tle's dis - tant sound?
Who would think of death or sor - row? Death is glo - ry now!


'Tis the tramp of Sax - on foe - men, Sax - on spear-men, Sax - on bow - men;
Hurl the reel - ing horse-men o - ver, Let the earth dead foe - men cov - er!
Be they knights, or hinds, or yeo - men, They shall bite the ground!
Fate of friend, or wife, or lov - er, Trem - bles on a blow!
Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en; Blow for blow is giv - en, In
plac - id sky now bright on high Shall launch its bolts in thun - der!
dead - ly lock or bat - tle shock, And mer - cy shrieks to heav - en!
On - ward! 'tis our coun - try needs us; He is bravest, he who leads us;
Men of Har - lech! young or hoar - y, Would you win a name in sto - ry?
Hon - or's self now proud - ly heads us! Free-dom, God, and Right!
Strike for home, for life, for glo - ry! Free-dom, God, and Right!

Marseillaise Hymn

Rouget de Lisle

Rouget de Lisle

1. Ye sons of Free - dom, wake to glo - ry! Hark! hark what myr - iads bid you rise! Your chil - dren, wives, and grand - sires hoar - y, Be-hold their tears and hear their cries, Be-hold their tears and hear their cries! Shall hate-ful ty - rants, mis - chief
2. With lux - u - ry and pride sur - roun - ded, The vile in - sa - tiate des - pots dare, Their thirst for gold and pow'r un - boun - ded, To mete and vend the light and air, To mete and vend the light and air. Like beasts of bur - den would they
3. O Lib - er - ty! can man re - sign thee, Once hav - ing felt thy gen - 'rous flame? Can dun-geons, bolts, and bars con - fine thee, Or whips thy no - ble spir - it tame? Or whips thy no - ble spir - it tame? Too long the world has wept be -

breed - ing, With hire - ling hosts, a ruf - fian band, Af -
load us, Like gods would bid their slaves a - dore; But
wail - ing That falsehood's dag - ger ty - rants wield; But

fright and des - o - late the land, While peace and lib - er - ty lie
man is man, and who is more? Then shall they long- er lash and
free - dom is our sword and shield, And all their arts are un - a -

bleed - ing? To arms, to arms, ye brave! Th'a -
goad us? To arms, to arms, ye brave! Th'a -
vail - ing. To arms, to arms, ye brave! Th'a -

veng - ing sword un - sheathe! March on, march on,
veng - ing sword un - sheathe! March on, march on,
veng - ing sword un - sheathe! March on, march on,

all hearts re - solved On vic - to - ry or death!

The Maple Leaf For Ever

Alexander Muir

Alexander Muir

Con spirito

mf

1. In days of yore the he - ro, Wolfe, Bri-tain's glo-ry did maintain And planted firm Bri-
2. On ma - ny hard fought bat - tle fields, Our brave fathers, side by side, For freedom, homes, and
3. On mer - ry Eng-land's far-famed land, May kind Hea-ven sweet-ly smile; God bless old Scot-land

mf

tan - nia's flag On Can - a - da's fair do - main. Here may it wave, our
lov'd ones dear, Firm-ly stood, and no - bly died. And those dear rights which
ev - er - more, And Ire - land's Em - 'rald Isle! Then swell the song both

boast, our pride, And join'd in love to - geth-er, With Li - ly, This-tle, Shamrock, Rose, The
they maintained We swear to yield them nev-er! We'll ral - ly round the Un - ion Jack, The
loud and long, Till rocks and for - ests quiv-er; God save our King, and Hea - ven bless The

REFRAIN

Ma - ple Leaf for - ev - er! The Ma - ple Leaf, our em-blem dear, The Ma - ple Leaf for-

ev-er! God save our King, and Hea - ven bless The Ma - ple Leaf for - ev - er!

Land of our Birth

Rudyard Kipling

Horatio Parker
Composed for this Series

1. Land of our birth, we pledge to thee Our
2. Land of our birth, our faith, our pride, For

love and toil in the years to be;
whose dear sake our fa - thers died!

When we are grown and take our place As
O Moth - er - land, we pledge to thee, Head,

men and wo - men with our race.
heart, and hand through the years to be.

Land of our birth, we pledge to thee Our love and toil in the years to be.

The American Hymn

Matthias Keller

Matthias Keller

Maestoso

f

1. Speed our Re - pub - lic, O Fa - ther on high!
2. Fore - most in bat - tle for free - dom to stand,
3. Faith - ful and hon - est to friend and to foe,
4. Rise up, proud ea - gle, rise up to the clouds!

f

Lead us in path - ways of jus - tice and right!
We rush to arms — when a - roused by its call;
Will - ing to die — in hu - man - i - ty's cause,
Spread thy broad wings o'er this fair wes - tern world!

mf *cresc.* *f*

Rul - ers as well — as the ruled one and all,
Still, — as of yore — when *George Wash - ing - ton* led,
Thus — we de - fy — all ty - ran - ni - cal pow'r,
Fling — from thy beak — our dear ban - ner of old!

mf *cresc.* *f*

Gir - dle with vir - tue the ar - mor of might!
Thun - ders our war — cry, "We con - quer or fall!"
While we con - tend — for our Un - ion and laws!
Show that it still — is for free - dom un - furl'd!

ff

Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!

ff

mf *cresc.* *f*

Rul - ers as well ___ as the ruled, one and all,
Still, as of yore ___ when *George Wash - ing - ton* led,
Thus we de - fy ___ all ty - ran - ni - cal pow'r,
Fling from thy beak ___ our dear ban - ner of old!

mf *cresc.* *f*

Gir - dle with vir - tue the ar - mor of might!
Thun - ders our war ___ cry, "We con - quer or fall!"
While we con - tend ___ for our Un - ion and laws!
Show that it still ___ is for free - dom un - furl'd!

ff

Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!
Hail! three times hail ___ to our coun - try and flag!

ff

Hail, Columbia

Joseph Hopkinson

Philip Phyle

Solo or all Sopranos

1. Hail, Co - lum - bia, hap - py land! Hail, ye he - roes, heav'n - born band! Who fought and ___ bled in Free - dom's cause, Who fought and ___ bled in Free - dom's cause, And when the storm of war was gone En - joyed ___ the ___ peace your val - or won. Let
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de - fend your shore; Let no rude ___ foe, with im - pious hand, Let no rude ___ foe, with im - pious hand, In - vade the shrine where sa - cred lies, Of toil ___ and ___ blood the well - earned prize. While
3. Sound, ___ sound the trump of fame! Let ___ Wash - ing - ton's great name Ring thro' the world with loud ap - plause! ___ Ring thro' the world with loud ap - plause! Let ev - 'ry clime to Free - dom dear ___ Lis - ten ___ with a joy - ful ear; With
4. Be - hold the chief, who now com - mands, Once more to serve his coun - try stands; The rock on ___ which the storm will beat! The rock on ___ which the storm will beat! But arm'd in vir - tue firm and true, His hopes ___ are ___ fixed on heav'n and you. When

in - de - pen - dence be our boast, Ev - er mind - ful
of - f'ring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stea - dy pow'r, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co

what it cost; Ev - er grate - ful for the prize,
man - ly trust That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stea - dy mind, from chan - ges free, Re -

CHORUS

Let its al - tar reach the skies. Firm, u - ni - ted,
ev - 'ry scheme of bon - dage fail. Firm, u - ni - ted,
hap - pier times of hon - est peace. Firm, u - ni - ted,
solved on death, or lib - er - ty. Firm, u - ni - ted,

let us be, Ral - lying round our lib - er - ty!

As a band of broth-ers joined, Peace and safe - ty we shall find.

Columbia, the Gem of the Ocean

David T. Shaw

David T. Shaw

Solo or all Sopranos

1. O Co - lum - bia! the gem of the o - cean, The ___
2. When ___ war winged its wide des - o - la - tion, And ___
3. The ___ star - span - gled ban - ner bring hith - er, O'er Co -

home of the brave and the free, ___ The ___ shrine of each pa - triot's de -
threat - ened the land to de - form, ___ The ___ ark then of free - dom's foun -
lum - bia's true sons let it wave; ___ May the wreaths they have won nev - er

vo - tion, A ___ world of - fers hom - age to thee. Thy ___
da - tion, Co - lum - bia, rode safe thro' the storm. With her
with - er, Nor its stars cease to shine on the brave. May the

man - dates make he - roes as sem - ble, When
gar - lands of vic - t'ry a - round her, When so
ser - vice u - ni - ted ne'er sev - er, But ___

Lib - er-ty's form stands in view; Thy ___ ban - ners make tyr - an - ny
proud - ly she bore her brave crew; With her flag proud - ly floa - ting be -
hold to their col - ors so true; The ___ ar - my and na - vy for -

trem-ble, When borne by the red, white, and blue!
fore her, The boast of the red, white, and blue!
ev - er, Three cheers for the red, white, and blue!

CHORUS

When borne by the red, white, and blue! When
The boast of the red, white, and blue! The
Three cheers for the red, white, and blue! Three

borne by the red, white, and blue! Thy ___ ban - ners make tyr - an - ny
boast of the red, white, and blue! With her flag proud - ly floa - ting be -
cheers for the red, white, and blue! The ___ ar - my and na - vy for -

trem-ble, When borne by the red, white, and blue!
fore her, The boast of the red, white, and blue!
ev - er, Three cheers for the red, white, and blue!

The Star-Spangled Banner

Service Version

Francis Scott Key — John Stafford Smith

f With spirit

1. O_____ say! can you see_____ by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen_____ thro' the mists of the deep, Where the
3. O_____ thus be it ev - er when___ free men shall stand Be -

f

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad
foe's haugh - ty host in dread si - lence re - pos - es, What is
tween their loved homes and the war's des - o - la - tion! Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
that which the breeze, o'er the tow - er - ing steep, As it
vic - t'ry and peace, may the heav'n - res - cued land Praise the

mf

ram - parts we watched were so gal - lant - ly stream - ing? And the
fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
Pow'r that hath made and pre - served us a na - tion! Then___

mf

rock - et's red glare, the bombs burst - ing in air, Gave____
catch - es the gleam of the morn - ing's first beam, In full
con - quer we must, when our cause it is just, And____

3rd verse, *maestoso*

CHORUS

proof thro' the night____ that our flag was still there. O____
glo - ry re - flect - ed now____ shines on the stream; 'Tis the
this be our mot - to: "In____ God is our trust!" And the

f

say does that____ Star - Span - gled Ban - ner____ yet____ wave____ O'er the
Star - Span - gled____ Ban - ner, O long may__ it____ wave____ O'er the
Star - Span - gled____ Ban - ner in tri - umph__ shall__ wave____ O'er the

f

broaden

ff

land____ of the free and the home of the brave?
land____ of the free and the home of the brave!
land____ of the free and the home of the brave!

ff

America

Samuel F. Smith — Henry Carey

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fa - thers died, Land of the Pil - grims' pride, From ev - 'ry mou - tain side Let free - dom ring.
2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy rocks and rills, Thy woods and tem - pled hills; My heart with rap - ture thrills Like that a - bove.
3. Let mu - sic swell the breeze, And ring from all the trees Sweet Free - dom's song; Let mor - tal tongues a - wake, Let all that breathe par - take, Let rocks their si - lence break, The sound pro - long.
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty, To Thee we sing; Long may our land be bright With Free - dom's ho - ly light; Pro - tect us by Thy might, Great God, our King.

PART FOUR

ADDITIONAL PART SONGS

Minka

Louise Ayres Garnett

Russian Folk Song

1. From the Vol - ga I was rid - ing On my great horse nob - ly strid - ing
2. In thy hands are jui - cy ber - ries, Fra-grant leaves and spi - cy cher - ries.

When I saw in shad - ows hid - ing
Share them while my great horse tar - ries, Mink - a, charm - ing Mink - a.

Mink - a, Mink - a, I have spied thee! Do not in the for - est hide thee.

On my great horse I will ride thee, Mink - a, charm - ing Mink - a.

See, the Conqu'ring Hero Comes

George Frederick Handel
From *Judas Maccabaeus*

See, the con-qu'ring he - - - - - ro comes, Sound the trum-pets,

beat the drums: Sports pre - pare, the lau - - - rels bring,

Songs of tri - umph to him sing. See, the con-qu'ring

he - - - - - ro comes, Sound the trum - pets, beat the drums.

When Cold in the Earth

Thomas Moore

Old Irish Melod

Andante espressivo

When cold in the earth lies the friend thou hast loved, Be his

faults and his fol - lies for - got by thee then; Or, if from their

slum - ber the veil be re - moved, Weep o'er them in si - lence And

close it a - gain. And oh! if 'tis pain to re - mem - ber how

far From the path - ways of light he was tempt - ed to roam, Be it

bliss to re - mem - ber that thou wert the star That a -

rose on his dark - ness And guid - ed him home.

Song of the Watchman

Louise Ayres Garnett

Edvard Grieg, Arr.

1. The clock tower says 'tis mid - night. Hear the great bell boom! I walk be - neath the star - light Where my soul has room. The watch-man lives the free man's life, With qui - et hours that few may know, The spa - cious skies a - - - bove him Where his thoughts may go.

2. My foot - steps ring on the high - way As I march a - long Till ev - 'ry dip of the by - way An - swers back the song. From tran - quil heights the Moon looks down Where Night her ban - ner has un - furled. The Moon and I are watch - men, Watch - ing o'er the world.

The Angler's Invitation

Thomas Tod Stoddard

Edward B. Birge
Composed for this Series

mf

1. Come when the leaf comes, an - gle with me, Come when the bee hums
2. Then to the stream-side, glad - ly we'll hie, Where the grey trout glides

mf

o - ver the lea; Come with the wild flowers— Come with the wild showers—
si - lent - ly by; Or in some still place O - ver the hill - face

f

f

1st time

Come when the sing - ing birds call - - - eth thee!
Hur - - - ry - ing on - - - ward,

2d time

mf

drop the light fly, Come to the stream-side, Come, O come.

mf

Work Song

(Tenor part may be omitted)

Anna L. Walker

Lowell Mason

1. Work, for the night is com - ing, Work through the morn - ing hours;
2. Work, for the night is com - ing, Work through the sun - ny noon;
3. Work, for the night is com - ing, Un - der the sun - set skies;

Work, while the dew is spark - ling, Work 'mid spring - ing flowers;
Fill bright - est hours with la - bor, Rest comes sure and soon.
While their bright tints are glow - ing, Work, for day - light flies.

Work when the day grows bright - er, Work in the glow - ing sun;
Give ev - 'ry fly - ing min - - ute Some - thing to keep in store;
Work till the last beam fad - - eth, Fad - eth to shine no more;

Work, for the night is com - ing, When man's work is done.
Work, for the night is com - ing, When man works no more.
Work while the night is dark - 'ning, When man's work is o'er.

Spring Song

Allegro

mf

1. Snow and ice are gone, Bud - ding boughs are come,
2. Woods and fields a - round Ech - o with glad sound;
3. Then, oh, quick - ly come! Lin - ger not at home.

mf

1. Snow and ice are gone, Bud - ding boughs are
2. Woods and fields a - round Ech - o with glad
3. Then, oh, quick - ly come! Lin - ger not at

Vio - lets in the gar - den grow - ing, Dai - sies each green mead - ow strow - ing;
Birds on ev - 'ry tree are sing - ing, Larks in up - ward course are swing - ing;
O'er the fields and mead - ows roam - ing, See the marks of Spring's glad com - ing!

come,
sound;
home,

f

Win - ter snow and ice are gone, And the bud - ding boughs have come,
Woods and sha - dy groves a - round Ech - o' with the mer - ry sound,
Then in - to the gar - den come! Lin - ger, lin - ger not at home,

f

mf *p*

And the bud - ding boughs have come.
Ech - o with the mer - ry sound.
Lin - ger, lin - ger not at home.

mf *p*

Kathleen O'More

George N. Reynolds

Old Irish Melod

Moderato

1. My love, still I think that I see her once more, But, a-
2. Her hair glos - sy black, her eyes were dark blue, Her
3. She milk'd the dun cow that ne'er of - fer'd to stir; Though
4. She sat at the door, one cold af - ter - noon, To
5. Oh, cold was the night wind that sigh'd round her bow'r, It
6. The bird of all birds that I love the best, Is the

las! She has left me her loss to de - plore; My own lit - tle Kath-leen, my
col - our still chang-ing, her smiles ev - er new, So pret - ty was Kath-leen, my
wick - ed to all, it was gen - tle to her, So kind was my Kath-leen, my
hear the wind blow, and to gaze on the moon, So pen - sive was Kath-leen, my
chill'd my poor Kath-leen, she droop'd from that hour; And I lost my poor Kath-leen, my
ro - bin, that in the church-yard builds his nest, For he seems to watch Kath-leen, hops

poor lit - tle Kath - leen, My Kath - leen O' - More!
sweet lit - tle Kath - leen, My Kath - leen O' - More!
poor lit - tle Kath - leen, My Kath - leen O' - More!
poor lit - tle Kath - leen, My Kath - leen O' - More!
own lit - tle Kath - leen, My Kath - leen O' - More!
light - ly o'er Kath - leen, My Kath - leen O' - More!

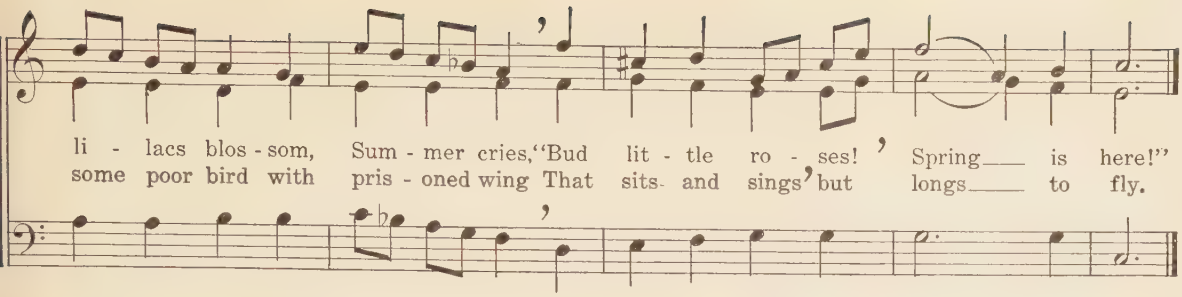
Spring Has Come

Oliver Wendell Holmes

Edward B. Birg

Composed for this Ser

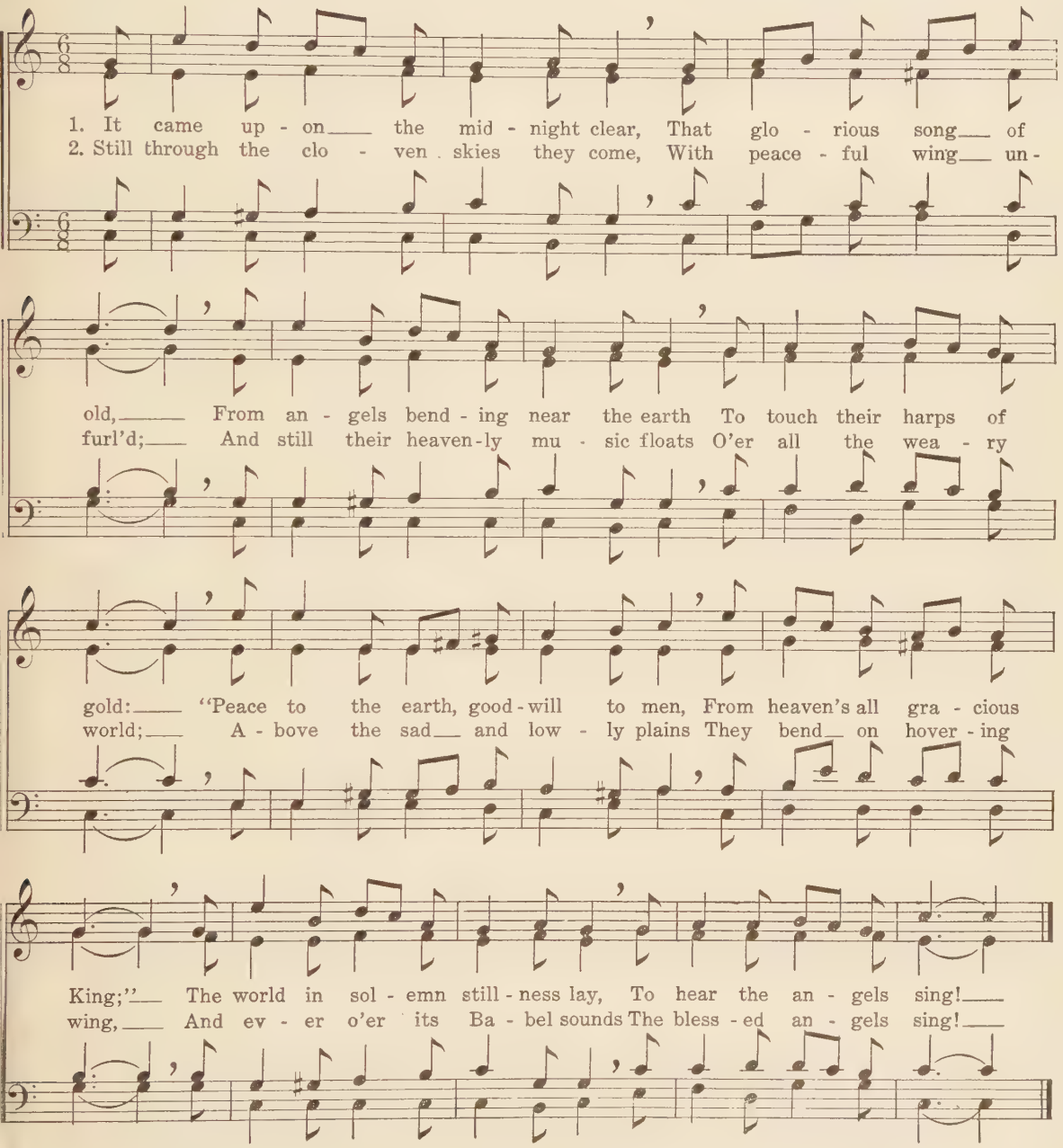
1. When wake the vio - lets, Win - ter dies; When sprout the elm - buds Spring is near; Whe
2. I hear the whis - p'ring voice of Spring, The thrush's trill, the rob - in's cry, Lik



It Came Upon the Midnight Clear

Edmund H. Sears

Richard S. Willis



Welcome to Morning

Luigi Cherubini

1. Wel - come, fair morn - ing, Bright - ly re - turn - ing, Ac - cept our lay;
2. Wel - come, each maid - en, Light flow - ers la - den, The fields a - long;
3. Raise, then, your voic - es! Na - ture re - joic - es, And why not we?

Filled are our hearts with glad - ness; Ban - ished the tho'ts of sad - ness; With
Shep - herds their flutes are sound - ing, Lambs on the pas - tures bound - ing; O,
Joy on the hill - tops glow - ing, Joy in the brook - let flow - ing; We

mer - ry song, With mer - ry song, we hail the day.
hap - pi - ly, O, hap - pi - ly, tones na - ture's song. Hail, all hail, each
hail the morn, We hail the morn, with mer - ry glee.

joy - ous, hap - py day! Hail, all hail, each joy - ous, hap - py day!

The Rising of the Lark

With Spirit — Welsh Folk Song

mf — *cres.* — *f*

1. Rise, rise, thou mer - ry lark, Whose up - ward flight I love to mark At
   Leave, leave the mos - sy lair, With light wing cleave the yield - ing air, And
2. Night's ling - 'ring shades are fled, And Phoe - bus, from his o - cean bed, Thro'
   Oh, let thy mu - sic sweet His pres - ence with glad wel - come greet In

mf — *cres.* — *f*

p

ear - ly dawn of day. } Sweet, oh! sweet the hon - eyed note That swells with - in thy
car - ol forth thy lay. }
e - ther wings his flight. } High - er yet, yet high - er fly, Still soar - ing up - ward
dit - ties of de - light. }

p

cresc.

war - bling throat! 'Tis a stream of mel - o - dy That steals the rap - tured
to the sky, As when in fair E - den's grove Un - to the new cre-

cresc.

mf — *cresc.* — *f*

soul a - way. De - light - ful har - bin - ger of day, My bless - ing go with thee!
a - ted pair You first did tune, to mu - sic rare, A mer - ry song of love.

mf — *cresc.* — *f*

We Lift Our Hearts to Thee

John Wesley

Geo. F. Root

1. We lift our hearts to Thee, Thou Day - star from on high;
2. Oh, let Thy ris - ing beams Dis - pel the shades of night;

The sun it - self is but Thy shade, Yet cheers both earth and sky.
And let the glo - ries of Thy love Come like the morn - ing light.

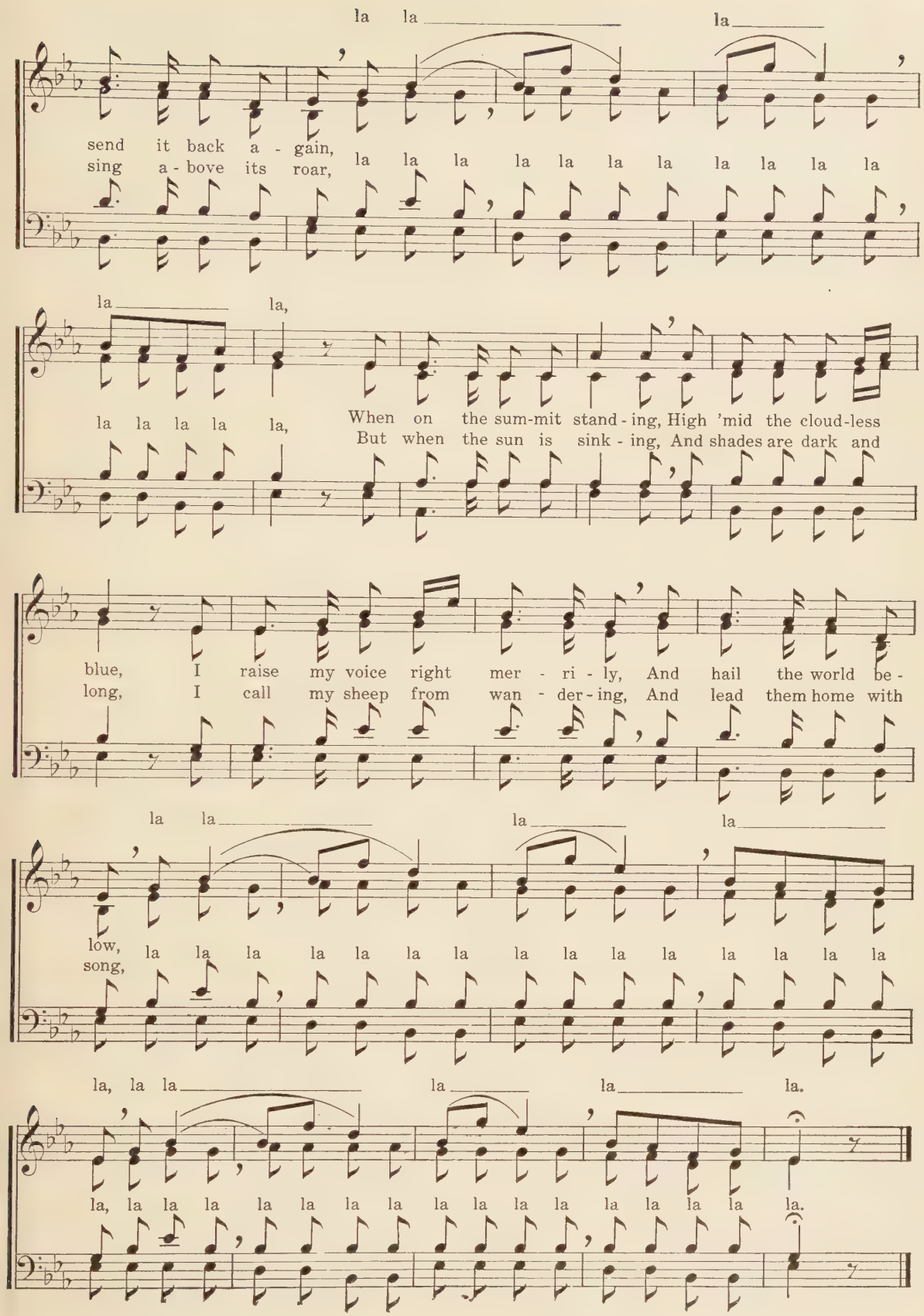
When Up the Mountain

la la

1. When up the moun - tain climb - ing, I sing this mer - ry strain, la la la la la la la
2. When light - ning, hail, and thun - der, Loud hiss - ing, flash, and roar,

la la la,

la la la la la la la la la, The ech - oes catch my mu - sic, And
I stand a - bove its threat - 'ning, And


la la la
send it back a - gain, la la la la la la la la la la la
sing a - bove its roar,
la la,
la la la la la, When on the sum-mit stand - ing, High 'mid the cloud-less
But when the sun is sink - ing, And shades are dark and
blue, I raise my voice right mer - ri - ly, And hail the world be -
long, I call my sheep from wan - der - ing, And lead them home with
la la la la
low, la la la la la la la la la la la la la la la
song,
la, la la la la la.
la, la la la la la la la la la la la la la la la la.

Song of the Open

Sara Hamilton Birchall

Louis Adolphe Coerne
Composed for this Series

Fast and with animation

p

There's a whis - per in the or - chard, There's a laugh - ter in the breeze, There's a

tree, *mf*

cat - bird's chuck - le in the ma - ple tree, the ma - ple tree. And the

f

wind has come from west - ward, Scat - t'ring all the ma - ple keys; Oh, it's

free, *mf*

time to break your fet - ters and be free, and be free. All the

mf

rain's a - stir and call - ing, All the grass is wet and brown, All the

mf

world waits just be - yond the win - dow pane; And the

the win - dow - pane;

day is dull and drip - ping In the dim - ly light - ed town, But the

a - gain,

p

coun - try's fresh and clean with fall a - gain, with fall a - gain. Ah, the

p

a - gain,

scar - let of the or - chards And the saf - fron of the fields! Ah, the

sun,

mf

pur - ple of the vine - yards in the sun, in the sun. Ah, the

mf

f

riv - er in the sun - light, Flash - ing sil - ver as a shield For a

f

poco rit.

mo - ment And your In - dian sum - mer's done.

poco rit.

done, your sum - mer's done.

In Spring

C. M. Arndt

Fr. Silcher

1. Breez - es soft - ly blow, Tell the flow'rs to wak - en;
2. Bloom, sweet vi - o - let, Warm spring air per - fum - ing,
3. Mur - mur, riv - u - let, Thro' the mead - ow glid - ing,
4. Leap, leap, heart of mine, Wake to spring's own glad - ness,

All the sky is spot - less blue, Earth is fresh and green and new.
Pur - ple pet - als soft un - fold Glad - den field and hill and wold.
Greet the flow - ers ev - 'ry one As thro' bloom - ing fields you run.
Bloom like flow - ers fresh and sweet, Sing with cheer - y brook - let fleet.

rit.

Breez - es soft - ly blow, Tell the flow'rs to wak - en.
Bloom, sweet vi - o - let, Warm spring air per - fum - ing.
Mur - mur, riv - u - let, Thro' the mead - ow glid - ing.
Leap, leap, heart of mine, Wake to spring's own glad - ness.

rit.

CLASSIFIED INDEX

Page

SONGS FOR SOPRANO

Élégie 178
Far in the Woods in May . 8
Grasses Green are Growing 7
My Mother Bids Me Bind My Hair 108
On Wings of Song 128
Romance 143
Thou'rt Like unto a Flower 164
To the Fringed Gentian . 10
Where the Bee Sucks . . 12

SONGS FOR MEZZO SOPRANO

Asra, The 18
Faith in Spring 126
Florian's Song 15
In a Canoe 170
Maiden's Wish, The . . . 16
Song of May, A 112
When All was Young . . 140

SONGS FOR ALTO

Calm as the Night . . . 115
Farewell 154
Moon, The 124
Night Thoughts 24
Out of My Deepest Sadness 22
Well Spent 21

DUETS FOR SOPRANO AND ALTO

Desert Song 167
Holly, The 26
Lullaby. 104
Swallows, The 29
True Happiness 28
Wanderer's Evening Song . 31

TRIOS FOR FIRST AND SECOND SOPRANO AND ALTO

Aspen Tree, The 34
Ferns, The 136
Robin Goodfellow 36
Spring Song 35
Water Lily, The 40

UNISON CHORUSES

Anvil Chorus 138
Ballade of Sea Music . . 45
O Mighty Land 43
Russian Harvest Hymn. . 44

SONGS FOR BASS

Arrow and the Song, The . 182
Cavalry Catch, A 125
Fisherman's Song 135
Glory of the Game, The . 50
Oh, Thou Sublime, Sweet Evening Star 120
Pilgrim, The 47
Plowing Song 160
Recruit, The 54
Sailor's Song 150
Sea Rover, The 48
Since First I Saw Your Face 51
Song of Robin Hood, The . 52
Sweet Kitty Clover . . . 172
Yo Ho! Yo Ho! 166

THREE-PART SONGS FOR SOPRANO, ALTO, AND BASS

Blacksmith, The 60
Castle in the Air, A . . . 62
Ebb and Flow 63
Greenwood Song 56
Husking, The 55
Immigrants, The 64

Page

Prayer 58
Rising of the Lark, The . 231
Song of the Open 234
Song of the Watchman . . 224
Spring Has Come 228
Spring Song 227
Tramping Song 59
Welcome to Morning . . 230

SONGS FOR TENOR OR ALTO-TENOR

Barcarolle 68
Flow Gently, Sweet Afton 65
On Saturday Holiday . . 70

DUET FOR SOPRANO AND TENOR

Friendly Shadows 146

FOUR-PART SONGS ON TWO STAVES[1]

Angler's Invitation, The . 225
Bring Her Again 145
Drink to Me Only with Thine Eyes 81
Evening Star, The 111
Flow On, Thou Shining River 84
Fulfilled 72
Good Night 74
Here by Friendship Firm United 77
Hymn to Night 76
I Remember 72
In Our Boat 106
In Spring 236
Kathleen O'More 228
Landing of the Pilgrims, The 156
Man Who Would Woo a Fair Maid, A 82
Mill Wheel, The 83
Minka 221
Night Has a Thousand Eyes, The 163
October 122
See, the Conqu'ring Hero Comes 222
Serenade Triolet 118
Song of the Zetland Fishermen 75
Spin, Spin (*Alto duplicating Tenor*) 71
Stars of the Summer Night 177
Sun Upon the Lake is Low, The 103
Tibbie Dunbar 79
When Cold in the Earth . 222
When Green Leaves Come Again 78
When Up the Mountain . 232
Work Song 226

FOUR-PART SONGS ON FOUR STAVES

Off to the Cruise. 87
Sea King's Bride, The . . 92
Snow Song 132
Song of Rest 180
Thrush Song 174
Windlass Song. 94

THREE-PART SONGS FOR BOYS' VOICES

(*Tenor, Baritone, and Bass*)

Forsaken 100
Roving Song 98
Tenting on the Old Camp Ground 96

Page

FOUR-PART SONGS FOR BOYS' VOICES

(*First and Second Tenor, First and Second Bass*)

Hail to our Class 102
Stars of the Summer Night 177
Two Roses 101

NATIONAL AND PATRIOTIC SONGS

America 220
American Hymn, The . . 212
Columbia, the Gem of the Ocean 216
Forth to the Battle . . . 205
Hail, Columbia 214
Land of our Birth 211
Maple Leaf For Ever, The 210
Marseillaise Hymn . . . 208
Men of Harlech 206
National Hymn 203
Star - Spangled Banner, The 218

HYMNS

All That's Good and Great 196
Alleluia 195
Awake, My Soul 186
Children's Hymn 200
Come, my Soul, Thou Must be Waking 198
Come, Thou Almighty King 201
Evening Hymn 197
Father and Friend 185
Father, Whate'er of Earthly Bliss 187
God's Care 199
How Gentle God's Commands 187
Integer Vitae 190
It Came upon the Midnight Clear 229
Joy of Harvest, The . . . 202
King of Love My Shepherd Is, The 193
Lead, Kindly Light . . . 189
Lord of the Harvest . . . 188
Now the Day is Over . . 190
Now with Creation's Morning Song 192
O Come, O Come, Emmanuel 194
O God, Beneath Thy Guiding Hand 196
Oh, Worship the King . . 200
Portuguese Hymn 204
Praise to God, Immortal Praise 198
Rise, Crowned with Light 206
Vesper Hymn 191
Victory 192
We Lift Our Hearts to Thee 232
What Thou Wilt, O Father, Give 186

THEMES FROM

The Fifth Symphony . . . 171
The Moonlight Sonata . . 17
The Sonata Appassionata . 67
The Sonata Pathétique . . 58
The Symphony in E flat . . 9
The Symphony in G . . . 102

[1] *See also Hymns and National and Patriotic Songs.*

ALPHABETICAL INDEX

Title	Page
All That's Good and Great	196
Alleluia	195
America	220
American Hymn, The	212
*Angler's Invitation, The	225
Anvil Chorus	138
*Arrow and the Song, The	182
*Aspen Tree, The	34
Asra, The	18
Awake, My Soul	186
*Ballade of Sea Music	45
Barcarolle	68
Blacksmith, The	60
*Bring Her Again	145
Calm as the Night	115
*Castle in the Air, A	62
*Cavalry Catch, A	125
Children's Hymn	200
Columbia, the Gem of the Ocean	216
Come, my Soul	198
Come, Thou Almighty King	201
*Desert Song	167
Diagram of the Bass Staff	43
Drink to Me Only	81
Ebb and Flow	63
Élégie	178
Evening Hymn	197
*Evening Star, The	111
Faith in Spring	126
*Far in the Woods in May	8
Farewell	154
Father and Friend	185
Father, Whate'er of Earthly Bliss	187
*Ferns, The	136
*Fisherman's Song	135
Florian's Song	15
Flow Gently, Sweet Afton	65
*Flow On, Thou Shining River	84
Forsaken	100
Forth to the Battle	205
*Friendly Shadows	146
*Fulfilled	72
*Glory of the Game, The	50
God's Care	199
*Good Night	74
Grasses Green are Growing	7
Greenwood Song	56
Hail, Columbia	214
Hail to our Class	102
Here by Friendship Firm United	77
Holly, The	26
How Gentle God's Commands	187
*Husking, The	55
Hymn to Night	76
*I Remember	72
Immigrants, The	64
In a Canoe	170
*In Our Boat	106
In Spring	236
Integer Vitae	190
It Came Upon the Midnight Clear	229
Joy of Harvest, The	202
Kathleen O'More	228
King of Love, The	193
*Land of Our Birth	211
*Landing of the Pilgrims, The	156
Lead, Kindly Light	189
Lord of the Harvest	188
*Lullaby	104
Maiden's Wish, The	16
*Man Who Would Woo, A	82
Maple Leaf For Ever, The	210
Marseillaise Hymn	208
Men of Harlech	206
Mill Wheel, The	83
Minka	221
*Moon, The	124
My Mother Bids Me Bind My Hair	108
National Hymn	203
*Night Has a Thousand Eyes, The	163
*Night Thoughts	24
Now the Day is Over	190
Now with Creation's Morning Song	192
O Come, O Come, Emmanuel	194
O God, Beneath Thy Guiding Hand	196
O Mighty Land	43
Oh, Thou Sublime, Sweet Evening Star	120
Oh, Worship the King	200
*October	122
*Off to the Cruise	87
On Saturday Holiday	70
On Wings of Song	128
Out of My Deepest Sadness	22
*Pilgrim, The	47
*Plowing Song	160
Portuguese Hymn	204
Praise to God, Immortal Praise	198
Prayer	58
*Recruit, The	54
Rise, Crowned with Light	206
Rising of the Lark, The	231
*Robin Goodfellow	36
Romance	143
Roving Song	98
Russian Harvest Hymn	44
*Sailor's Song	150
Sea King's Bride, The	92
*Sea Rover, The	48

Title	Page
See, the Conqu'ring Hero Comes	222
*Serenade Triolet	118
Since First I Saw Your Face	51
*Snow Song	132
Song of May, A	112
Song of Rest	180
*Song of Robin Hood, The	52
*Song of the Open	234
Song of the Watchman	224
*Song of the Zetland Fishermen	75
Spin, Spin	71
*Spring Has Come	228
*Spring Song	35
Spring Song	227
Star-Spangled Banner, The	218
*Stars of the Summer Night	177
*Sun Upon the Lake is Low, The	103
*Swallows, The	29
Sweet Kitty Clover	172
Tenting on the Old Camp Ground	96
Themes	
From *The Fifth Symphony*	171
From *The Moonlight Sonata*	17
From *The Sonata Appassionata*	67
From *The Sonata Pathétique*	58
From *The Symphony in E flat*	9
From *The Symphony in G*	102
Thou'rt Like unto a Flower	164
*Thrush Song	174
*Tibbie Dunbar	79
*To the Fringed Gentian	10
Tramping Song	59
*True Happiness	28
Two Roses	101
Vesper Hymn	191
Victory	192
Wanderer's Evening Song	31
Water Lily, The	40
We Lift Our Hearts to Thee	232
Welcome to Morning	230
*Well Spent	21
What Thou Wilt, O Father, Give	186
When All was Young	140
When Cold in the Earth	222
*When Green Leaves Come Again	78
When Up the Mountain	232
Where the Bee Sucks	12
*Windlass Song	94
Work Song	226
*Yo Ho! Yo Ho!	166

* *Composed for the Progressive Music Series.*

GLOSSARY

A tempo. In time.
Accelerando, accel. Accelerating the tempo.
Ad libitum, ad lib. At pleasure. In a passage so marked the performer chooses his own tempo and expression. An accompaniment so marked may be omitted at discretion.
Adagio. Slowly.
Allargando. Slower and broader.
Allegretto. Diminutive of *allegro*. With animation, but not so fast as *allegro*.
Allegro. Joyously, gayly, cheerfully.
Allegro moderato. Moderately fast.
Andante. Literally, to walk. A leisurely tempo.
Andantino. Diminutive of *andante*. Strictly speaking, faster than *andante*, although sometimes employed to indicate a slower movement.
Animato. Animatedly.
Assai. Much.

Ben ritmato. With marked rhythm.

Calmato. Calm, tranquil.
Cantabile. Singable, melodious.
Col. With.
Col canto. With the voice.
Col Pedale, col ped., ped. With the pedal.
Colla voce. With the voice.
Con. With.
Con brio. With vivacity.
Con energico. With energy.
Con espressione, con espress. With expression.
Con moto. With motion, animatedly.
Con spirito. With spirit.
Crescendo, cres., cresc. Increasing in loudness.

Da Capo, D. C. Repeat from the beginning.
Dal Segno, D. S. From the sign. A direction to repeat from the sign :𝄋:, etc.
Deciso. With decision.
Diminuendo, dim. Diminishing in loudness.
Dolce. Sweetly.
Dolcissimo. Superlative of *dolce*. Very sweetly.

E. And. Before a vowel, *ed*.
Energico. With energy.
Espressione, espress., espr. Expression.
Espressivo, espress. With expression.

Fine. The end.
Forte, *f*. Loud.
Fortissimo, *ff*. Superlative of *forte*, very loud.

Grave. Gravely, slowly.
Grazioso. Gracefully.

Legato. Sustained, smoothly.
Leggiero, legg. Lightly, nimbly.

Lento. Slowly.

Ma non troppo. But not too much.
Maestoso. Majestically.
Marcato, marc. Marked, accentuated.
Meno mosso. With less motion.
Mezzo forte, *mf*. Half loud.
Mezzo piano, *mp*. Half soft.
Moderato. Moderately.
Molto. Much.

Opus. A work, or composition.

Piacere, a. At pleasure.
Pianissimo, *pp*. Superlative of *piano*. Very softly.
Piano, *p*. Softly.
Piena voce, a. With full voice.
Pieno. Full.
Più. More.
Più mosso. More quickly.
Più ritardando. More slowly.
Poco. Somewhat, a little.
Pressando. Pressing, urging.

Quasi. Almost.

Rallentando, rall. Gradually becoming slower.
Risoluto. Resolutely.
Ritardando, ritard., rit. Gradually becoming slower.
Ritenuto, riten. Held back.

Segno, :𝄋:. Sign.
Sempre. Always.
Sforzando, sfz., sf. Accented.
Simile. Similarly.
Slentando. A slackening of the tempo.
Sonata. An instrumental composition in three or four movements, related in keys and contrasted in rhythms.
Sostenuto. Sustained.
Staccato, stacc. Detached.
Stentando, sten. Delaying.
Stringendo, string. Hastening or crowding the tempo.
Symphony. A sonata for full orchestra.

Tempo. Rate of speed.
Tempo primo, Tempo I. Return to the original tempo.
Tempo rubato. A deviation from strict rhythm for the purpose of expression.
Tenuto, ten. Held, sustained.
Tranquillo. Tranquilly.

Una, un. A.

Vivace. / **Vivo.** } Vivaciously.

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